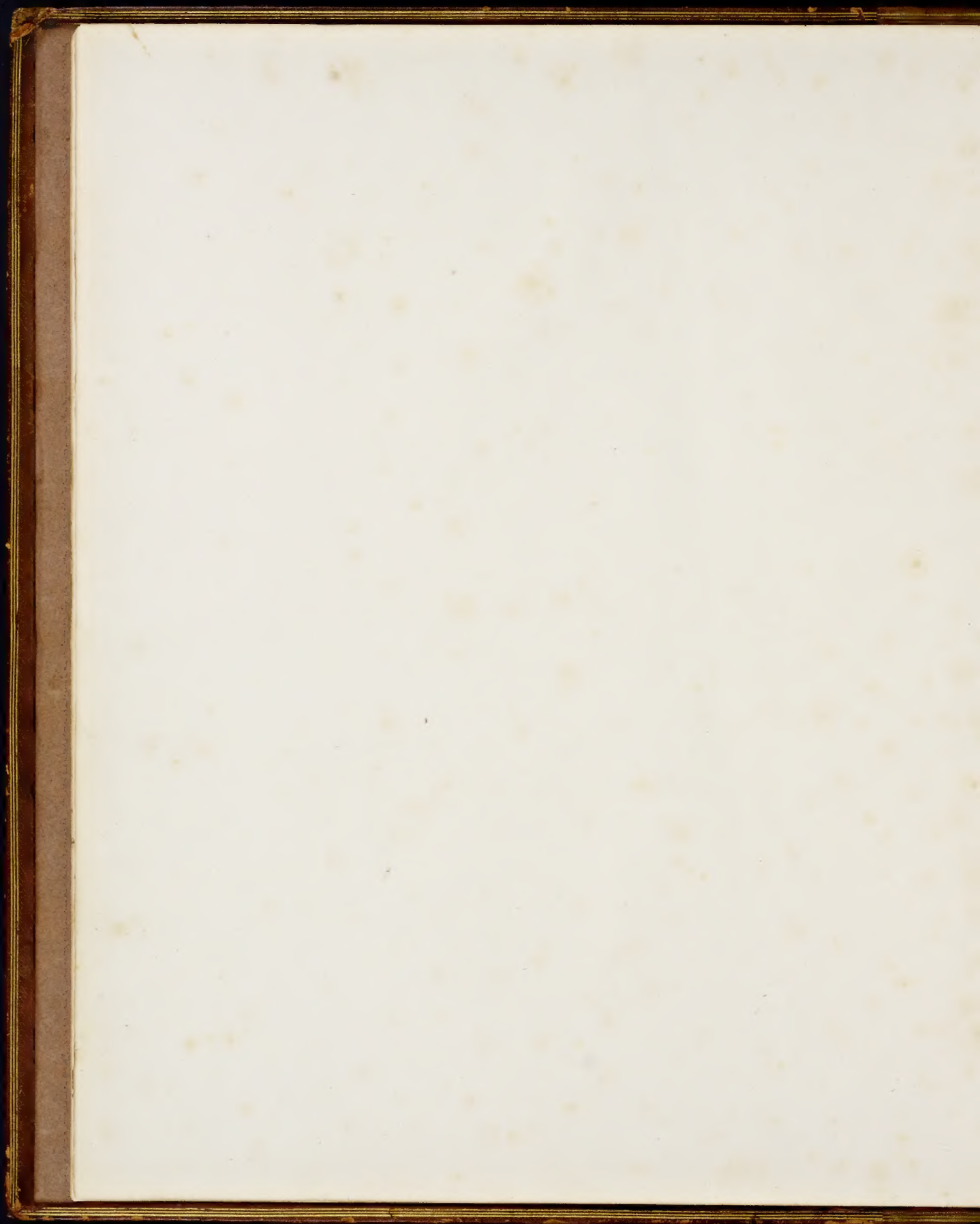


ESSAYS

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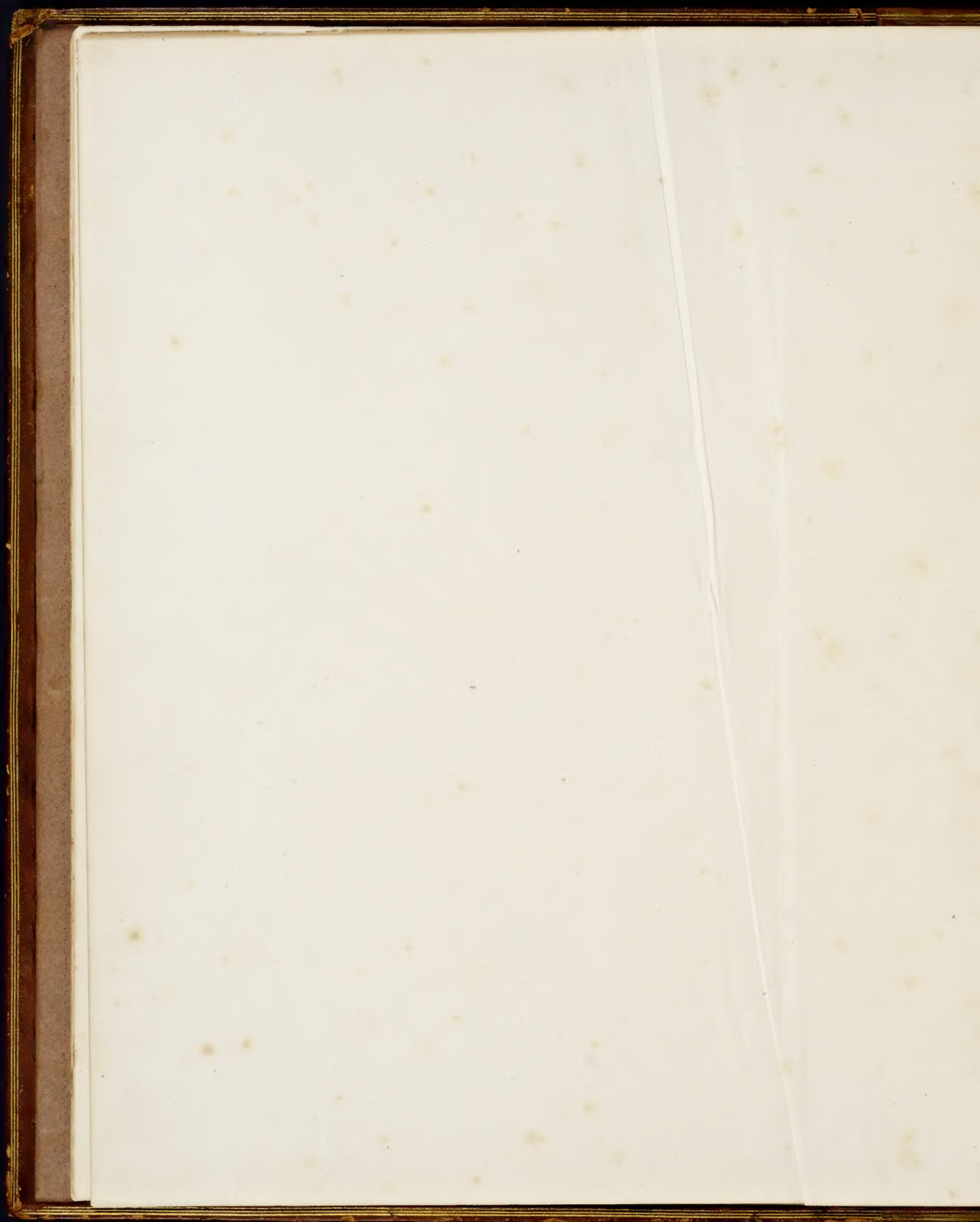
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ESSAYS

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VOL. III. PART II.

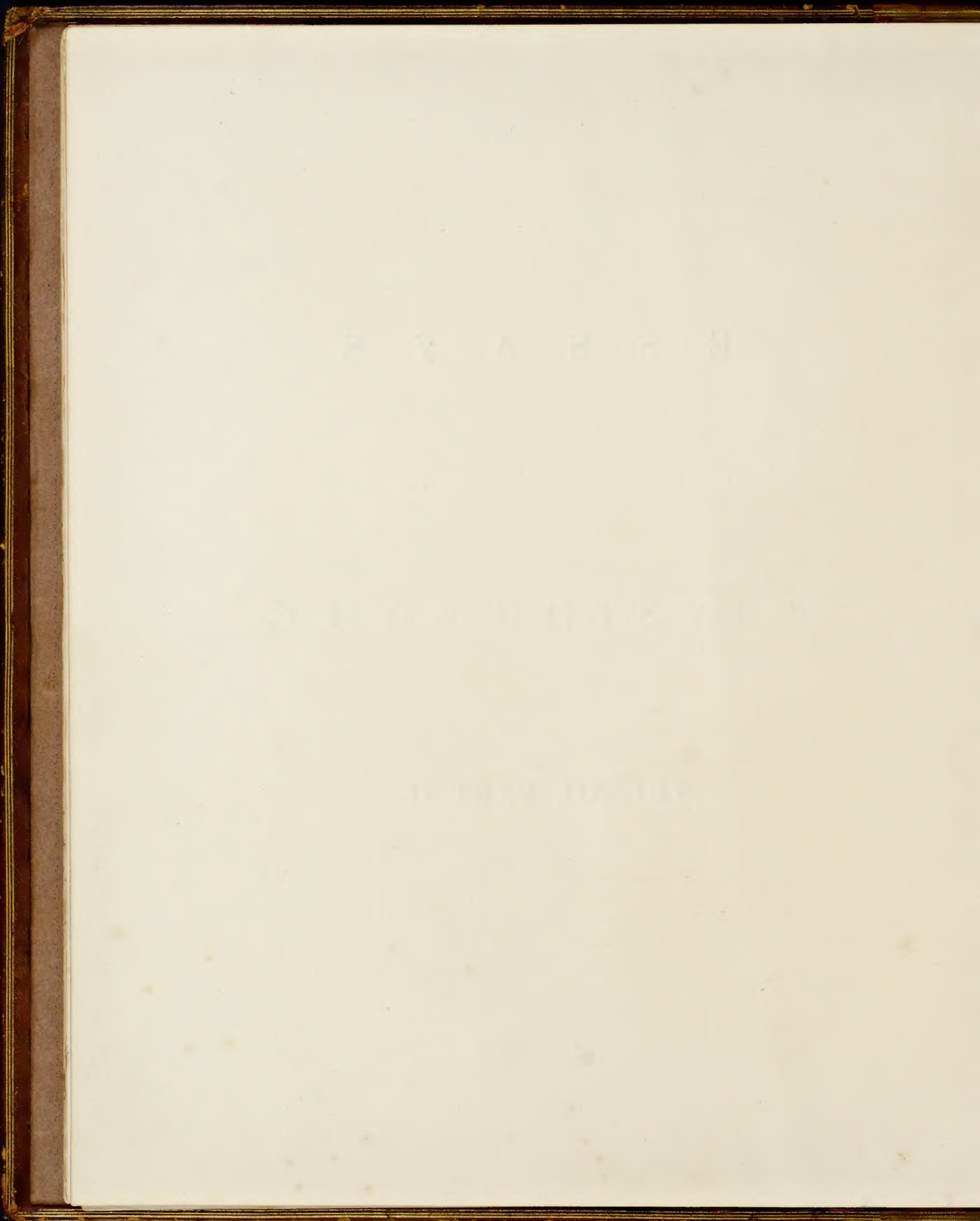


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CHAP. VI.

Of DESIGN, COLOURING, and WRITING.

‘HUMAN Nature presents neither real contrast nor manifest contradiction.’ This is a truth which we run no risk in laying down as a principle; and it is apparent, that the greater progress we make in the study of man, the more generally received this proposition will be.

This, at least, is positive, that no one part of our body is contradictory to, or destroys, another. They are all in the most intimate union, subordinate one to another, animated by one and the same spirit. Each preserves the nature and the temperament of the other, and even, though in this respect they may vary less or more in their effects, they all, however, approach to the character of the whole. Nature composes not by piecemeal. Her totality and homogeneity will ever be inimitable, and never cease to set Art at defiance. She creates and forms all at a single cast. The arm produces the hand, and this again sends forth the fingers. A truth the most palpable, a truth which constitutes one of the principal foundations of Physiognomy, and which attests the universal signification of every thing pertaining to our physical essence; a truth whose evidence, hitherto not sufficiently felt, seems reserved for future ages—it is this, *that a single member well constituted, a single detached and exact contour, furnishes us with certain inductions for the rest of the body, and, consequently, for the whole character.* This truth appears to me as evident as that

of my existence ; it is irresistibly certain. As Nature, in her universality, is a reflex of her infinite and eternal Author, in like manner she also re-appears the same in all her productions ; it is always the same image, reduced, coloured, and shaded, a thousand and a thousand different ways. There is but one only section proper to every circle, and to every parabola, and that section alone assists us in completing the figure. Thus we find the Creator in the least of his creatures, Nature in the smallest of her productions, and each production in each of the parts or sections which compose it.

What I have said of physical, may be likewise applied to moral man. Our instincts, our faculties, our propensities, our passions, our actions, differ one from another, and yet they all have a resemblance ; they are not contradictory, however opposite they may frequently appear ; they are conspirators, leagued together by indissoluble bonds. If contrasts result from this, it is only externally and in the effects : these will sometimes scarcely be able to subsist together, but they do not the less, on that account, proceed from one common source.

I shall not stop farther to unfold this idea, nor to support it by proofs. Sure of my thesis, I pursue it, and deduce from it the following consequences.

All the motions of our body receive their modifications from the temperament and the character. The motion of the Sage is not that of the Idiot ; there is a sensible difference in the deportment and gait of the Choleric and Phlegmatic, of the Sanguine and Melancholic. It is *Sterne*, I think, or *Bruyere*, who says, ‘ The wise man takes his hat from the peg very differently from the fool.’

Of all the bodily motions none are so much varied as those of the hand and fingers.

And

And of all the motions of the hand and fingers, the most diversified are those which we employ in writing. The least word communicated to paper, how many points, how many curves does it not contain !

It is farther evident, that every picture, that every detached figure, and, to the eye of the Observer and of the Connoisseur, every trait, preserves and recalls the character of the Painter.

Every Designer and every Painter reproduces himself, more or less, in his works; you discover in them either something of his exterior or of his mind, as we shall presently show by the examples of several Artists. Compare, in the mean time, *Raphael* and *Chodowiecki*, *Le Brun* and *Callot*, *George Pens* and *John de Luycken*, *Van Dyk* and *Holbein*—and among Engravers, *Drevet* and *Houbracken*, *Wille* and *Van Schuppen*, *Edelinck* and *Goltzius*, *Albert Durer* and *Lucas of Leyden*.—On bringing them close to each other, you will be immediately convinced, that each has a style peculiar to himself, and which is in harmony with his personal character.

Compare a print of *Wille's* with one of *Schmidt's*, examine them closely—you will not find a single stroke precisely the same, and whose character is perfectly identical in both.

Let a hundred Painters, let all the Scholars of the same Master draw the same figure—let all these copies have the most striking resemblance to the original—they will, notwithstanding, have each a particular character, a tint and a touch which shall render them distinguishable.

It is astonishing to what a degree the personality of Artists reappears in their style and in their colouring. All Painters, Designers, and Engravers, who have fine hair, almost always excel in this particular; and such of them as formerly wore a long beard, never failed to present, in their pictures, figures adorned with a venerable beard, which they laboured with the utmost care. A reflected comparison

parison of several eyes and hands, drawn by the same Master, will frequently enable us to judge of the colour of the Artist's eyes, and of the form of his hands; *Van Dyk* exhibits a proof of it. In all the works of *Reubens* you see the spirit of his own physionomy piercing through; you discover his vast and productive genius, his bold and rapid pencil, unfettered by a scrupulous exactness; you perceive that he applied himself in preference, and from taste, to the colouring of his flesh, and to elegance of drapery. *Raphael* took peculiar pleasure in perfecting his outlines. The same warmth, and the same simplicity, predominate in all the pictures of *Titian*: the same impassioned style in those of *Corregio*. If you pay ever so little attention to the colouring of *Holbein*, it will hardly be possible for you to doubt, that his own complexion was a very clear brown; *Albert Durer's* was, probably, yellowish, and that of *Largilliere* a bright red. These perceptions certainly merit a serious examination.

If we are under the necessity of admitting a characteristic expression in Painting, why should it entirely disappear in drawings, and in figures traced on paper? Is not the diversity of hand-writing generally acknowledged? And in trials for forgery, does it not serve as a guide to our Courts towards the discovery of truth? It follows then, that it is supposed to be highly probable, that each of us has his own hand-writing, individual and inimitable, or which, at least, cannot be counterfeited but with extreme difficulty, and very imperfectly. The exceptions are too few to subvert the rule.

And is it possible, that this incontestable diversity of writing should not be founded on the real difference of moral character?

It will be objected, 'that the same man, who has, however, but
' one and the same character, is able to diversify his hand-writing
' without

‘ without end.’ To this I answer, ‘ that the man in question, notwithstanding his equality of character, acts, or, at least, frequently ‘ appears to act, in a thousand and a thousand different manners.’— And, nevertheless, his actions, the most varied, constantly retain the same *impress*, the same *colour*. The gentlest spirit may suffer himself to be transported with passion, but his anger is always peculiar to himself, and never that of another. Place in his situation persons either more fiery or more calm than he is, and the transport will no longer be the same. His anger is in proportion to the degree of gentleness which is natural to him. In his moments of rage his blood will preserve the same mixture as when he is tranquil, and will never ferment like the blood of the choleric: he will have neither the nerves, nor the sensibility, nor the irritability, which constitute the temperament, and characterize the excesses, of a violent man. All these distinctions may be applied to hand-writings. Just as a gentle spirit may occasionally give way to transports of passion, in like manner also the finest penman may sometimes acquit himself carelessly; but even then, his writing will have a character totally different from the scrawl of a person who always writes badly. You will distinguish the beautiful hand of the first, even in his most indifferent performance, while the most careful production of the second will always favour of his scribbling.

Be this as it may, this diversity of hand-writing of one and the same person, far from overturning my thesis, only confirms it; for, hence it results, that the present disposition of mind has an influence on the writing. With the same ink, the same pen, and on the same paper, the same man will form his letters very differently when treating a disagreeable subject, and when agreeably amusing himself with a friendly correspondence. Is it not undoubtedly true, that the form and exterior of a letter frequently enable us to judge, whether

it was written in a calm or uneasy situation, in haste or at leisure? whether its Author is a person of solidity or levity, lively or dull? Is not the hand-writing of most females more lax and unsteady than that of men? The more I compare the different hand-writings which fall in my way, the more I am confirmed in the idea, that they are so many expressions, so many emanations, of the character of the Writer. What renders my opinion still more probable is, that every nation, every country, every city, has its peculiar hand-writing, just as they have a physiomy and a form peculiar to themselves. All who carry on a foreign literary correspondence of any extent, are able to justify this remark. The intelligent Observer will go still farther, and will judge beforehand of the character of his Correspondent, from the *address* only.—I mean the *hand-writing* of the address, for the *style* in which it is conceived supplies indications still much more positive—nearly as the title of a book frequently discovers to us somewhat of the Author's turn of mind.

There is therefore a *national hand-writing*, just as there are national physionomies, each of which retraces something of the character of the nation, and each of which, at the same time, differs from another. The same thing takes place with respect to the scholars of the same Writing Master. They will all write a similar hand, and yet every one of them will blend something of a manner proper to himself, a tint of his individuality: rarely will he confine himself to an imitation completely servile.

‘But with the finest hand,’ I shall be told, ‘with the most regular hand-writing, the man is frequently, to the last degree, irregular.’ Raise as many objections as you please, this fine writing, however, necessarily supposes a certain mental arrangement, and, in particular, the love of order. The best Preachers are often the most lax in both principle

principle and conduct—but were they entirely corrupted, they could not be good Preachers. Besides, I am perfectly assured that they would be still more eloquent, if, according to the precept of the Gospel, their actions corresponded to their words. In order to write a fine hand, one must have, at least, a vein of energy, of industry, of precision and taste; as every effect supposes a cause analogous to it. But those persons whose writing is so beautiful and so elegant, would, perhaps, improve it still farther, were their mind more cultivated and adorned.

It is beyond all doubt, it is incontestable, that the hand-writing is the *criterion* of regularity, of taste, and of propriety. But what is more problematical, and yet appears to me no less true, is, that, to a certain degree, it is likewise the indication of talents, of intellectual faculties, and of the moral character inseparable from them—because it very frequently discovers the actual disposition of the Writer.

Let us recapitulate. I distinguish in writing

The *substance* and *body* of the *letters*,
 Their *form* and their manner of *rounding*,
 Their *height* and *length*,
 Their *position*,
 Their *connection*,
 The *interval* which separates them,
 The *interval* between the lines,
 Whether these last are *straight* or *awry*,
 The *fairness* of the writing,
 Its *lightness* or *heaviness*.

If all this is found in perfect harmony, it is by no means difficult to discover, with tolerable precision, somewhat of the fundamental character of the Writer.

I suggest

I suggest one idea more, which I leave to the consideration of those who may be, like me, struck with it. I have remarked, in most instances, a wonderful analogy between the language, the gait, and the hand-writing.



Mon très cher

Dans un endroit solitaire, séparé de tout le monde, bûlé des montagnes arborescentes et peuplé des vases des plus féroces, j'agis quel plaisir cette correspondance me ferait. Au temps, si je n'ai plus de vos nouvelles ne parlez si long, que je vous prie, de m'en donner. J'attends de votre vie littéraire. La situation de Bonmont, où je suis depuis presque deux mois est belle. La beauté de la nature qui se présente de devant, contrastée avec une suite de montagnes et de forêts, qui bornent la vie de l'homme.

J'ai l'honneur de vous remercier de bonjour et de vous dire
et de l'avis de la tour d'un homme qui lui est dévoué
Je n'ai pu voir mon ami à Berne. J'ai fait des courses, mais
enfin je me suis reposé ici auprès de l'estimable M. Iselin.
Je n'ai point trouvé d'opportunité à envoyer à Mr Lavater j'ai
cherché un bon traducteur pour son livre de l'aphorisme.
Il m'apparaît que Mr Iselin qui a déjà publié
des ouvrages extrêmement bien écrits remplis d'admiration
cet objet et l'entreprendrait avec volenté et on trouverait
difficilement un bon traducteur. Je suis fâché contre tous
les hommes de Zurich que j'ai connu qui ne peuvent rien faire
trouver digne de me parler de K. Ligott j'étais tenté de retourner
par leur moyen pour visiter le sage Helvétius je n'ai pas encore vu
la vertu de Mr. par un corps robuste et vigoureux l'ouvrage
de Mr. Hitzell m'inspirant le plus grand plaisir. mille compliments
à Mr. Bodmer fidèle et zélé pour mes respects à Mr. Lavater. Je
passe l'après-midi pour Mannheim
Ce mardi.

ADDITIONS.

ENGRAVED WRITING, A.

1. The autography of a Phlegmatico-melancholic, susceptible of delicacy and sensibility, but destitute of that species of energy which is founded on serenity of mind. I am in doubt whether the love of order and of neatness can have any attractions for him. A melancholic Devotee, he will be scrupulously conscientious.

2. In this piece of writing there is much more life and warmth than in the first. It depicts the man of taste. Every thing in it is more connected, more coherent, more firm and energetical. I am nevertheless certain, that it furnishes indications of a very phlegmatic disposition, which bends with difficulty to extraordinary exactness and precision. It supposes an Observer intelligent, and well supplied with talents of every species, but who has little aptitude for the arts.

ENGRAVED WRITING, B.

Of all these hands, 10. Announces the least vivacity.

5. Promises much order, precision, and taste.

In 7, there is still more precision and firmness, but, perhaps, less spirit.

2. Discovers a slight, uncertain, and fluctuating character.

1. Fire and caprice.

6. Delicacy and taste.

3. Activity and penetration.

8. Bears the impress of genius;

And 9, still much more so.

A Monsieur Lavater

A Monsieur Lavater M. du St. Ev. et
Diacre de l'Eglise de St Pierre
Monsieur Lavater Ministre du St Evangile

A Monsieur Lavater, Ministre

A Monsieur Lavater

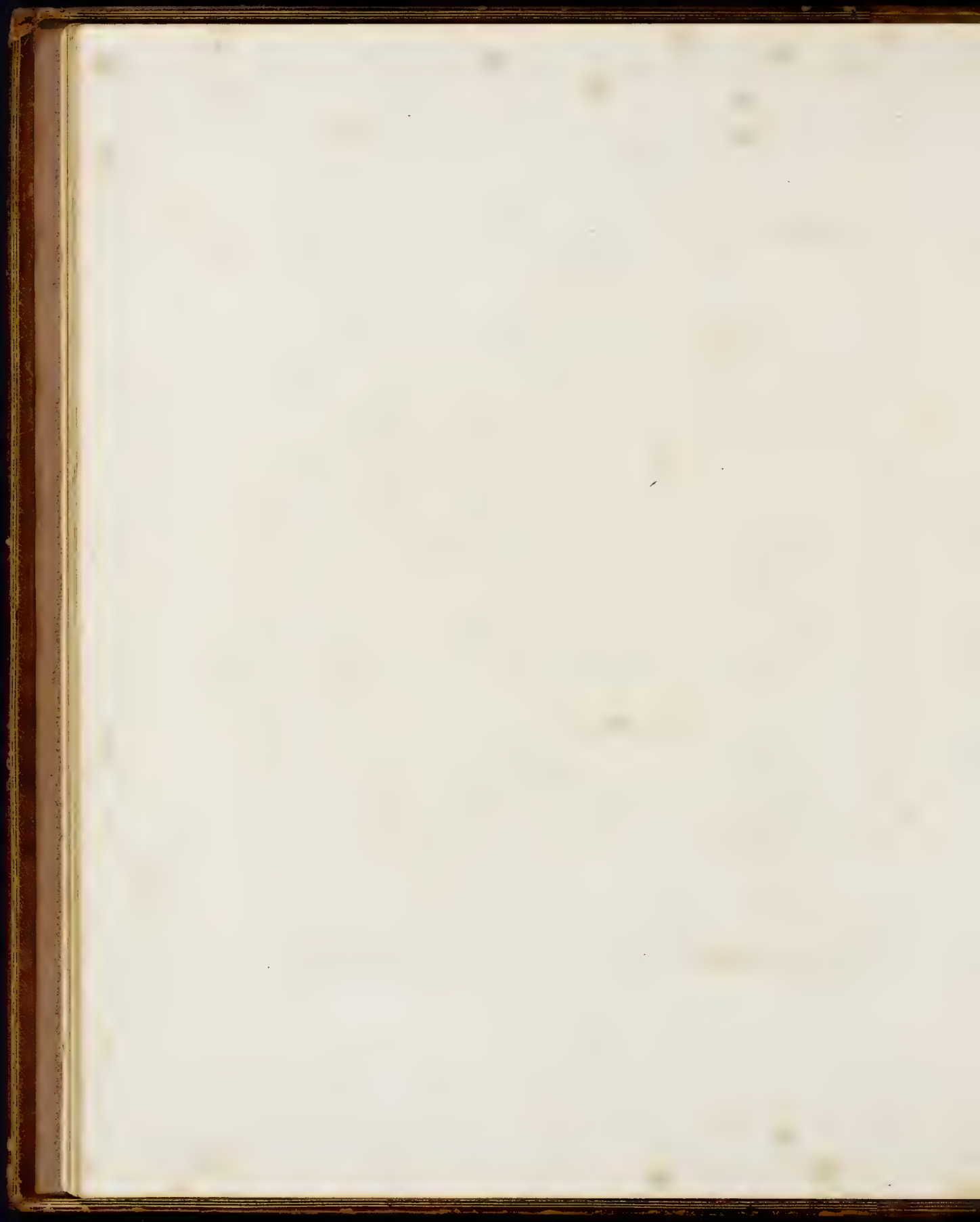
A Monsieur Lavater Ministre du St Evangile

Monsieur J. C. Lavater

A Monsieur Lavater Ministre

Monsieur Jean Sapper Lavater Diacre

Monsieur Lavater Diacre



C H A P. VII.

Of Dress.

I MUST likewise say a word or two respecting *dress*: attention must necessarily be paid to this article, if we mean to dive into the knowledge of man. In effect, a man of sense dresses quite differently from a coxcomb, a devotee differently from a coquette. Neatness and negligence, simplicity and magnificence, good and bad taste, presumption and decency, modesty and false shame—these are so many particulars distinguishable by dress alone; the colour, the cut, the fashion, the assortment of a habit, all these are expressive, and characterize the wearer. The Sage is simple and plain in his exterior: simplicity is natural to him. It is easy to find out a man who dresses with a design to please; one whose only object is to shine; and an intentional sloven, whether it proceeds from a contempt of decorum, or an affectation of singularity. It is inconceivable how any one should so easily forget how much he exposes himself, what a spectacle he exhibits, by his manner of dressing. Women especially, women the most sensible and prudent, nay, I will add, the most devout, frequently do themselves an irreparable injury, and appear in a light infinitely disadvantageous, by impropriety in dress. They who know so well how to feel and to estimate the beautiful; they on whom is bestowed so much discernment and delicacy; they who are under so many obligations to observe and support

port the laws of decency and propriety—ought they not always to restrict themselves, in the article of drefs, to that noble simplicity, which will effectually screen them from censure and malevolent decisions?

* * *

Some remarks might likewise be made respecting the choice and arrangement of furniture. From trifles of this sort a judgment may frequently be formed of the understanding and character of the Proprietor—but every thing must not be told*.

* It is not easy to see, why Mr. *Lavater* should all at once assume this reserve. The professed object of his Book is to tell *every thing*; is to penetrate into the *interior* of man through his *exterior*. And that exterior, according to our Author, includes all that he is, and does; it extends to the minutest particular of *drefs*, to the *choice* and *arrangement of furniture*, &c. After having told so much, what can now deter him from speaking out, when proposing to treat of so inconsiderable an article of the exterior of man?—Is he in haste to proceed to matters of higher moment? Does he mean, that an Author ought not to say every thing he could on his subject? or has his meaning been misunderstood and misinterpreted by his French Translator? He is, perhaps, apprehensive of being thought tediously minute. *H. H.*

FRAGMENT FIFTH.

OF THE

DIFFERENT PARTS OF THE BODY.

SUMMARY OF FRAGMENT FIFTH.

- CHAP. I. INTRODUCTION.
- CHAP. II. *Of the HEAD, FACE, and PROFILE.*
- CHAP. III. *Of the FOREHEAD.*
- CHAP. IV. *Of the EYES and EYEBROWS.*
- CHAP. V. *Of the NOSE.*
- CHAP. VI. *Of the CHEEKS and CHIN.*
- CHAP. VII. *Of the MOUTH and LIPS.*
- CHAP. VIII. *Of the TEETH.*
- CHAP. IX. *Of the EARS.*
- CHAP. X. *Of the NECK and NAPE.*
- CHAP. XI. *Of the HAIR and BEARD.*
- CHAP. XII. *Of the HANDS.*
- CHAP. XIII. *Of the BREAST and BELLY.*
- CHAP. XIV. *Of the THIGHS, LEGS, and FEET.*

FRAGMENT FIFTH.

OF THE

DIFFERENT PARTS OF THE BODY.

CHAP. I.

INTRODUCTION.

SUCH of my Readers as have accompanied me hitherto with attention, and those, in particular, who have taken the trouble to investigate and to verify my physiognomical decisions, must have already collected, no doubt, a great number of observations on the different parts of the human body. I think myself obliged, nevertheless, to consider each of them separately, in a distinct Fragment; and the rather, as this analytical examination will introduce a variety of details, the application of which may, in the sequel, be of considerable advantage. Every part of our body, considered either apart in itself, or collectively in its relations, becomes a new text pregnant with instruction. There is not a single one of them but preserves the impress and the character of the whole, no one but is either the cause or effect of one and the same individuality. We have already observed, but it cannot be repeated too frequently, that in man every thing characterizes man—that, violent accidents excepted, we may conclude from the part to the whole, and from the whole to the part—that, finally, it is of the last importance to excite and to fix our physiognomical sense respecting the wonderful harmony of the human frame.

frame. I am very far, however, from pretending to mathematical certainty. I dare not even flatter myself, that I have elucidated this subject, so as to force conviction on all who may read my Book; but one thing is certain, namely, that my observations and experiments are sufficient to produce, in myself, complete *personal conviction*, and that they have enabled me to give some general ideas. What a new degree of certainty will our Science acquire, when it is once demonstrated, on incontestable principles, that every part, that every detached member of the body, has its positive signification! The approximation and composition of all these separate parts will contribute more than ever to illuminate and to confirm the progress of the Physionomist, and their perfect harmony will furnish the highest degree of evidence to the inductions and proofs which each of them separately supplies. Will the most obstinate incredulity be able to hold out against so many concurring testimonies?—But I desist.

C H A P. II.

Of the HEAD, FACE, and PROFILE.

THE head of man is, of all the parts of the body, the most noble and the most essential; it is the principal seat of the mind, the centre of our intellectual faculties. This proposition is true in every sense, and stands in no need of proof. The face of man would be significant, even though the rest of his exterior were not so, and the form and proportions of his head would be sufficient to make him known. We have already treated this subject in the Chapters of Silhouettes, and of the Skull; we shall resume it presently in the Chapter of the Forehead; we confine ourselves therefore, at present, to some particular reflections.

A head

A head in proportion with the rest of the body, which appears such on the first glance, and which is neither too large nor too small, announces, every thing else being equal, a mental character much more perfect than is to be expected from an ill-proportioned head. Too bulky, it indicates, almost always, *gross stupidity*—too small, it is a sign of *weakness* and *insignificance*.

However well-proportioned the head may be to the body, it is necessary, besides, that it be neither too round nor too long: the more regular, the more perfect likewise it is. That head may be considered as of a proper organization, whose perpendicular height, taken from the extremity of the occiput to the point of the nose, is equal to its horizontal breadth. As to the face, I begin with dividing it into three parts, the first of which extends from the top of the forehead to the eyebrows; the second, from the eyebrows to the lower extremity of the nose; the third, from the lower extremity of the nose to the extremity of the chin-bone. The more proportional these divisions are, the more striking their symmetry on the first look, the more you may depend on the proper disposition of the mental faculties, and on the regularity of the character in general. In an extraordinary man, the equality of these three sections is rarely very apparent; you will always find it, however, less or more, in almost every individual, provided that, in taking the dimensions, you employ not a straight rule, but an instrument more flexible, which you can apply immediately to the face.

The following are the most essential principles for directing the Physionomist in the study of the face. He must, 1. Compare it with the proportions of the whole body. 2. Observe whether it be oval, round, or square, or of a form in which these are happily blended. 3. Examine it according to the perpendicular relations of the three divisions which we have adopted. 4. Consult the expression and energy of the principal features, as they appear at a certain distance.

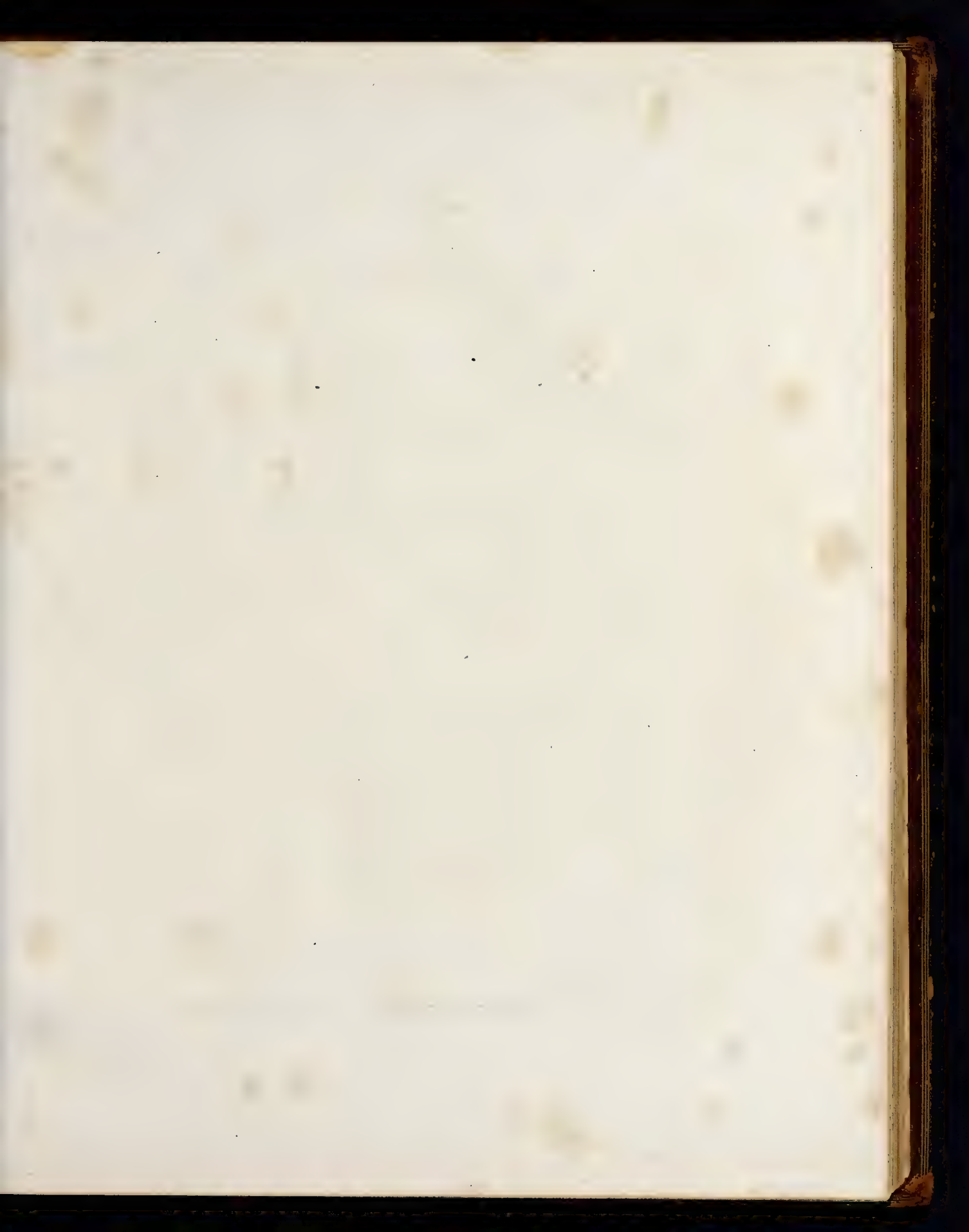
5. Attend to the harmony of the features, properly so called, 6. To the design, the flexion, and shades, of some particular features. 7. To the lines which form the exterior contours of the face, taken at three-fourths. 8. To the curve and relations of its parts, viewed in profile. Again, if you consider the face from top to bottom, and then turn it in such a manner as simply to perceive the exterior contour of the bone of the eye and of the cheek bone—the rules of Physiognomy will enable you to make astonishing discoveries, by means of which you may be assisted in determining the primitive character. As to the rest, I have already said, the originality and essence of the character appear more distinctly and more positively in the solid parts, and in the features strongly drawn; whereas the habitual and acquired dispositions are more commonly remarked in the softer parts, particularly in the under part of the face, and in the moment of action.

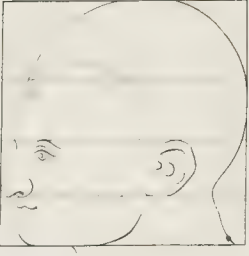
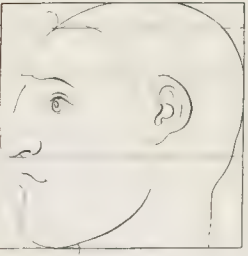
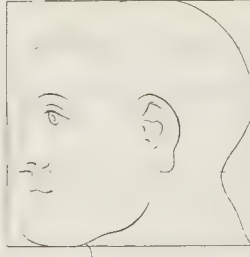
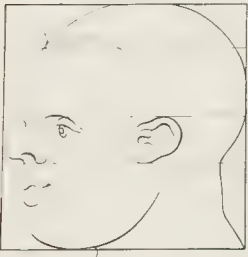
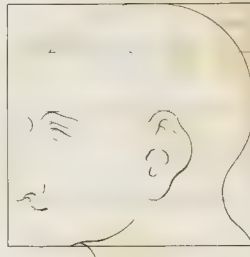
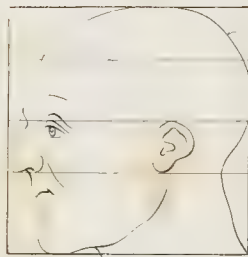
If you are examining a face whose organization is either robust or delicate in the extreme, the character may be estimated much more easily by the profile than by the full face. Without taking into the account, that the profile is less affected by dissimulation, it presents lines more vigorously marked, more precise, more simple, more pure, and, consequently, their signification is easily caught; whereas, very frequently, it is a matter of considerable difficulty to unravel and decypher the lines of the full face.

The face, taken at three-fourths, presents two different contours, both very expressive to one ever so little a proficient in the Science of Physiognomy.

A beautiful profile always supposes the analogy of a distinguished character, but you may meet with a thousand profiles which, without being beautiful, admit of superiority of character.

ADDI-





A D D I T I O N.

Disproportion in the parts of the face has an influence on the physiological constitution of man; it decides concerning his moral and intellectual imperfections. Of all the profiles of the annexed plate, is there a single one that you can call regular or agreeable? a single one, from whom you could form the slightest expectation? a single one whom you would choose as a husband, as a friend, as a counsellor? And will the most determined Anti-physionomist, the most obstinate spirit of contradiction, presume to say, that these physionomies are noble, distinguished, and intelligent? No, surely, and the reason of it is obvious. They all deviate from the usual proportions, and such a deviation necessarily produces disgusting forms and features.

We have established three divisions for the face: the first, the forehead down to the eyebrows; the second, from the eyebrows to the extremity of the nose; and the third, from the extremity of the nose to the point of the chin. We may adopt a fourth section, from the summit of the head to the root of the hair bordering on the forehead. In all the heads of the Print*, the disproportions are striking, and, consequently, the effects resulting from them are so likewise. If the first section is of too great an extent, as No. 10, the second must naturally be too short; or if this too is out of proportion long, it must infallibly be at the expence of the two lower sections, as you may be convinced by looking at profiles 2, 8, 9. The more striking the disproportion is in any one of the parts of the face, the more it will affect all the others. Nos. 4, 5, 8, 9, and 10, are so many proofs of this.

* They are drawn after the *Anthropometry* of *Albert Durer*.

I have

I have to subjoin a few observations more. Not a single one of these twelve heads is really to be found, were you to search for it among ten thousand. It is possible there may be, at most, and by an extreme singularity, a face with a kind of resemblance to No. 1, or which would be still rarer, to No. 3; the under part of No. 2, likewise, might, though it is difficult to conceive it, have a fellow—but the originals of 4, 5, 8, 10, 12, certainly nowhere exist. If Nature has furnished the mould of the under part of No. 6, never, however, could she have associated the upper part with it. No. 7, enters more into the order of possible beings. No. 9, if it vegetates any where, presents the idea of a lethargic sensuality, of a real machine; but, even in this abject state, it is related to humanity, and differs essentially from all animal conformation. No. 10, is a hideous caricatura, though sufficiently homogeneous in itself: however monstrous the nose, it has, however, nothing of the brute; and the physiognomy preserves a sort of character, which, perhaps, there might be some means of determining, by confining it to one single object. The shocking brutality of No. 12, and, in general, the stupidity of all the others, proceed not only from the vacuity, from the want of muscles, and the incoherence to be remarked in the whole, but likewise from the immoderate length of the lower sections, and the shortening of the upper? what still more depresses the character is that long blunt chin, so destitute of all energy. The same expression appears in chin 3, but in an inferior degree. On the supposition that the other profiles could possibly admit of a character, No. 5, would indicate the highest pitch of cowardice and incapacity; 8, the most sordid avarice; and 11, the most insufferable pedantry.

CHAP. III.

Of the FOREHEAD.

I WAS almost tempted to write a whole Volume on the *forehead* only—that part of the body which has justly been denominated the *gate of the soul*, the *temple of modesty*; (*animi januam, templum pudoris.*) All that is in my power to say of it here is either too much or too little. In order to reduce the Volume to a moderate size, I shall satisfy myself with inserting in the text my own observations on the subject, and shall subjoin, in smaller characters, a variety of passages extracted from Authors who have treated it before me. These quotations will shew how all my Predecessors have copied from each other, how vague and contradictory their reasonings are, how harsh and inconsequential their decisions. If I dwell in preference on the *forehead*, it is, first, because of all the parts of the face it is the most important and the most characteristic; that which contributes the most to our observations, that which I have studied with the greatest care, and which, consequently, I am sufficiently master of to estimate, and to correct the judgments which have been pronounced concerning it.—In the second place, because it is the part on which the ancient Physionomists have bestowed most attention. When you have gone through this Chapter, you will know almost all that has been written physiognomically on this subject. Only I have omitted the reveries of Chiromancers and Metaposcopists respecting the *lines of the forehead*. I do not mean to say, however, that these lines are absolutely

without character and without signification ; nor that they cannot be founded on some immediate cause, and furnish certain indications : but this is all, and, far from having an influence on a man's *fortune*, as Metaposcopists pretend, they only announce, in my opinion, the *measure* of his *strength* or *weakness*, of his *irritability* or *non-irritability*, of his *capacity* or *incapacity*. It is in this sense therefore, at most, that they can enable us to form a conjecture concerning the man's future *fortune*, nearly as the greatness or mediocrity of his fortune may assist us in conjecturing the rank of life to which he is destined.

* * *

I begin with my own observations.

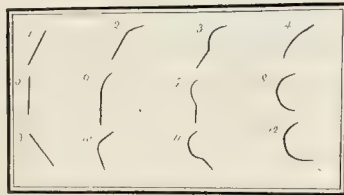
The *bony part* of the forehead, its form, its height, its arch, its proportion, its regularity or irregularity, mark the *disposition* and the *measure* of our *faculties*, our way of thinking and feeling. The *skin* of the forehead, its position, its colour, its tension or relaxation, discover the *passions* of the soul, the *actual state* of our mind : or, in other words, the *solid part* of the forehead indicates the *internal measure* of our faculties, and the *moveable part* the use which we make of them.

The solid part remains always what it is, even when the skin that covers it becomes wrinkled. As to wrinkles, they vary according to the bony conformation. The wrinkles of a flat forehead are different from those of one that is arched ; so that, considering them abstractedly, they may assist us in judging of the form of the forehead ; and reciprocally, it may be possible to determine, after this form, the wrinkles which it must produce. Such a forehead admits only perpendicular wrinkles ; they will be exclusively horizontal in a second, arched in a third, blended and complicated in a fourth. The smoothest foreheads, and which have the fewest angles, usually give rise to the most simple and regular wrinkles.

Without

Without pursuing this digression farther, I proceed to what is essential. We are going to examine the *design*, the *contour*, and the *position* of the forehead—which is precisely the thing that all Physionomists, ancient and modern, have neglected sufficiently to investigate.

The Plate here inserted presents a simple sketch of the more common forms and positions of the forehead.



Foreheads, viewed in profile, may be reduced to three general classes. They *slope backward* or are *perpendicular*, or *prominent*. Each of these classes admits of an infinite subdivision, which it is easy to distinguish by *species*, and of which the following are the principal.

1. *Straight lined* foreheads.
2. Those whose *lines, half curved and half straight, run into each other*.
3. Those whose *lines, half curved, half straight, intersect each other*.
4. Foreheads with *simple curved lines*.
5. Those with *double or triple curved lines*

Let us now establish some particular observations.

1. The more *lengthened* the forehead is, the more destitute is the mind of energy and elasticity.

2. The

2. The *closer, shorter* and *more compact* it is, the more concentrated, firm, and solid, is the character.

3. Contours *arched*, and without *angles*, determine in favour of gentleness and flexibility of character. This, on the contrary, will possess firmness and inflexibility, in proportion as the contours of the forehead are straight.

4. *Complete perpendicularity*, from the hair to the eyebrows, is the sign of a total want of understanding.

5. A *perpendicular* form, *insensibly arched a-top*, as in No. 6 of the Plate, announces a mind capable of much reflection, a staid and profound thinker.

6. *Prominent* foreheads, such as 9, 10, 11, and 12, belong to feeble and contracted minds, and which never will attain a certain maturity.

7. *Sloping backward*, as 1, 2, 3, 4, they indicate, in general, imagination, spirit, and delicacy.

8. When a forehead, *rounded and prominent above*, descends in a straight line below, and presents in the whole a perpendicular form, nearly such as No. 7, you may reckon on a great fund of judgment, vivacity, and irritability—but you must lay your account, at the same time, with finding a heart of ice.

9. *Straight lined* foreheads, and which are *placed obliquely*, are likewise the mark of a lively and ardent character.

10. The *straight* forehead, No. 5, seems to belong to a female head, and promises a clear understanding. (I purposely avoid saying the understanding of a *Thinker*, because I do not love to employ this term when speaking of the female sex. The most rational women are little, if at all, capable of *thinking*. They *perceive* images, they know how to catch and to associate them, but they scarcely go farther, and every thing abstract is beyond their reach.) The contour 8, is insupportably brutal. No. 12, is the height of weakness and stupidity.

11. In

11. In order to constitute a perfect character of wisdom, there must be a happy *association of straight and curved lines*, and, besides, a happy position of forehead. The association of lines is happy when they imperceptibly run into each other; and I call that a happy position of forehead which is neither too perpendicular nor too sloping, in the taste of No. 2.

12. I durst almost venture to adopt it as a physiognomical axiom, that there is the same relation between straight lines and curves, considered as such, as there is between strength and weakness, between stiffness and flexibility, between sense and mind.

13. The following is an observation which has never hitherto deceived me. When *the bone of the eye* is prominent, you have the sign of a singular aptitude for mental labour, of an extraordinary sagacity for great enterprises.

14. But without this prominent angle, there are excellent heads which have, on that account, only the more solidity, when the under part of the forehead sinks, like a perpendicular wall, on eyebrows placed horizontally, and when it rounds and arches imperceptibly, on both sides, toward the temples.

15. Perpendicular foreheads which advance, and which, without resting immediately on the root of the nose, are either narrow and wrinkled, or short and smooth, infallibly presage a deficiency of capacity, of wit, of imagination, of sensibility.

16. Foreheads loaded with many angular and knotty protuberances, are the certain mark of a fiery spirit, which its own activity transports, and which nothing is able to restrain.

17. Always consider as the sign of a clear and sound understanding, and of a good complexion, every forehead which presents, in profile, two proportioned arches, of which the lower advances.

18. I have always discovered great elevation of mind and goodness of heart in those whose eyebone is very apparent, distinctly marked,

and arched in such a manner as to be easily hit in drawing it. All the ideal heads of antiquity have this curve.

19. I rank among the most judicious and the most positive characters the square foreheads whose lateral margins are still sufficiently spacious, and whose eyebone is, at the same time, very solid.

20. Perpendicular wrinkles, when they are otherwise analogous to the forehead, suppose great application, and equal energy. If they are horizontal and cut off, either in the middle or toward the top, they usually proceed from indolence, or weakness of mind.

21. Profound perpendicular incisions in the bone of the forehead between the eyebrows, belong exclusively to persons of uncommon capacity, who think nobly and intelligently. Only these traits must not be counter-balanced by others positively contradictory.

22. When the frontal vein, or the bluish Y, appears very distinctly in the middle of an open forehead, exempt from wrinkles, and regularly arched, I always reckon on extraordinary talents, and on a character impassioned with the love of goodness.

23. Let us collect the distinctive signs of a perfectly beautiful forehead, whose expression and form at once announce richness of judgment and dignity of character.

a. For this effect, it must be in the most exact proportion with the rest of the face, that is, equal in length to the nose and lower part.

b. In its breadth it ought to approach, toward the summit, either to the oval or the square. (The first of these forms is, in some measure, *national* to the great men of England.)

c. Exempt from every species of inequalities and permanent wrinkles, it must, however, be susceptible of these; but then it will exhibit such contractions only in the moments of serious meditation, in an emotion of grief or indignation.

d. It must retreat above, and advance below.

e. The

e. The bone of the eye will be smooth, and almost horizontal: viewed downward, it will describe a regular curve.

f. A small perpendicular and transverse cavity is no injury to the beauty of a forehead—these lines, however, ought to be sufficiently delicate, so as not to be perceived but when a very strong light, from above, falls upon it: besides, they must divide the forehead into four almost equal compartments.

g. The colour of the skin ought to be clearer than that of the other parts of the face.

h. The contours of the forehead will be disposed in such a manner, that if you perceive a section which comprehends nearly the third of the whole, you shall scarcely be able to distinguish whether it describes a straight line or a curve.

24. Foreheads short, wrinkled, knotty, irregular, sunk on one side, slanting, or which gather into plaits always in a different manner, will never be a recommendation to me, nor ever captivate my friendship.

25. As long as your brother, your friend, or your enemy—as long as a man, and that man a malefactor, presents to you a well proportioned and open forehead, do not despair of him: he is still susceptible of amendment.

My farther details on this subject are reserved for the Treatise on *Physiognomical Lines*.

SUPPLEMENT* TO THE CHAPTER OF THE FOREHEAD;

CONTAINING

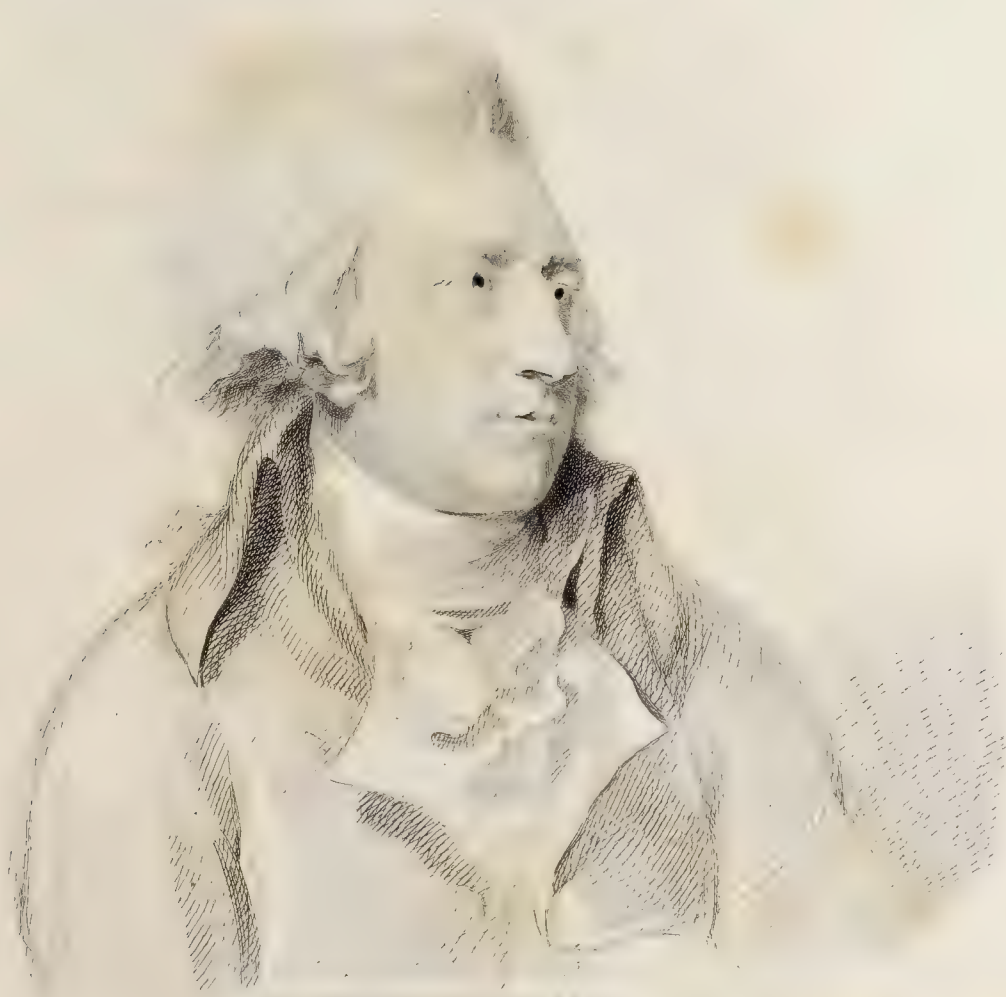
THE OPINIONS AND JUDGMENTS OF DIFFERENT PHYSIONOMISTS
ON THIS PART OF THE FACE, WITH MY REMARKS.

I. CHIROMANCY; a Work in German, without the Author's name, printed at Frankfort, by the heirs of Christian Egens, MDXCIV.

‘ A *narrow forehead* announces a man indocile and voracious. (The first of these assertions is true, but I do not see how voracity can depend on the narrowness of the forehead.) ‘ A *broad forehead* characterizes immodesty; *rounded*, it is the indication of choler; *sunk in the lower part*, it promises a modest spirit, a heart inimical to vice.’ (All this is prodigiously vague, and, in many respects, extremely false. With any forehead whatever a man may plunge into impurity, give way to violent transports, or avoid certain vices; but it is altogether false that the breadth of the forehead is the characteristic sign of immodesty, and its roundness that of choler. I am rather disposed to believe the contrary. As to foreheads which are *sunk toward the under part*, that is to say, prominent in the upper, I believe them to be stupid, cowardly, incapable of great enterprises.)

* The difficulty of translating this Supplement must be apparent to the learned and candid Reader. The reveries of Chiromancers and Metaposcopists, conveyed in obsolete French, or still more barbarous Latin, and unaccompanied with explanatory drawings, it is hardly possible to clothe in tolerable English, or reconcile to good sense. I have bestowed more time and attention on this part of my task than, perhaps, it merited. I may have mistaken the import of certain words and phrases, but am not conscious of either intentional carelessness or misrepresentation. For the jargon, contradiction, and absurdity, of many of the decisions here pronounced, no one, surely, will hold me responsible; especially as Mr. Lavater himself has censured them so freely. H. H.

‘ A *square*



HENRY FUSELI ESQ. R.A.

— Act. Galleotti scilicet

scilicet Galleotti scilicet



‘ A *square* forehead supposes a great fund of wisdom and courage.’ (All Physionomists are agreed as to this; but, in order to reduce it to a general proposition, it ought to be laid down with greater precision.)

‘ A forehead at once *elevated and rounded*, denotes a man frank, benevolent and beneficent, easy to live with, serviceable, grateful, and ‘ virtuous.’ (All this is not exclusive, and, in a great measure, depends on the position and constitution of the forehead.) ‘ A homely forehead, *without wrinkles*, can suit only a fierce and perfidious Warrior, ‘ rather simple than enlightened.’ (This is still extremely vague; and with regard to the want of wrinkles, I would, for the most part declare myself of the contrary opinion.)

II. CHIROMANCY AND PHYSIOGNOMY, divested of all their superstitions, vanities, and illusions, by Christian Schaliz. (What a title!)

‘ A forehead *too large* is the sign of a character timid, indolent, and ‘ stupid.’ (That is according to circumstances. The Author is in the right, if he means a large deformed forehead, unequal, and sunk in the middle; but the remark is false, if it be applied to a forehead otherwise beautiful and regularly arched.)

‘ A *narrow and small* forehead denotes a man inconstant, restless, and indocile.

‘ If it is *oblong*, it indicates good sense and an open character.’ (This is too vague.)

‘ If it is *square*, it indicates magnanimity; if *circular*, passion and ‘ stupidity.’ (See my remarks on Article I.)

‘ *Elevation* of forehead is the indication of an obstinate and inconstant temper.’ (This definition is vague and contradictory.) ‘ *Flatness* of an effeminate disposition.’ (This is true to a certain degree, but fails in point of precision.)

‘ A forehead *loaded with wrinkles* denotes a mind reflecting and melancholic.’ (Sometimes also a narrow and frivolous mind. It is the disposition of the wrinkles which determines the question, their regularity or irregularity, their tension or relaxation.)

‘ A *superabundance of wrinkles* characterizes a man prompt and violent, who does not easily recover from his transports.’ (This too equally depends on the nature of the wrinkles.)

‘ If they *occupy only the upper part of the forehead*, they express an ‘astonishment bordering on stupidity.’ (There is much truth in this observation.)

‘ If they are *concentrated toward the root of the nose*, they announce a ‘man grave and melancholy.’ (This is still vague.) ‘ But a forehead ‘entirely exempt from wrinkles can be the effect only of a gay and ‘sprightly humour.

‘ With a forehead *excessively smoothed*, one must of necessity be a ‘flatterer.’ (This proposition is palpably indeterminate.)

‘ A *clouded* forehead is the mark of a character morose, gloomy, and cruel.

‘ A forehead *unequal and harsh*, alternately intersected with heights ‘and hollows, presents the image of a man prodigal, debauched, and ‘faithless.’ (Or, perhaps, of a man harsh, active, and filled with projects.)

III. TREATISE ON PHYSIONOMIES AND COMPLEXIONS. A Work in German, by an anonymous Author.

‘ A forehead *round and elevated* announces frankness, gaiety, a good heart, and understanding. *Smooth*, sleek, and without wrinkles, it ‘prognosticates a character peevish, deceitful, but not over-stocked ‘with sense. (!!!) A *small* forehead conceals a mind simple, cholerick, cruel, and ambitious. *Round*, protuberant at the angles, and
‘ without

‘ without hair, it denotes sound reason, and a propensity to great undertakings, such as are productive of glory or profit. *Pointed* toward the temples, it supposes a man wicked, simple, and inconstant. *Fleshy* in the same part, a man arrogant, headstrong, and gross. A forehead *wrinkled*, and hollowed in the middle, presages a mind contracted and insolent, and reverses of fortune. When it is equally *bulky on all sides*, round and bald, it is the mark of a mind fertile in sallies and trick, of a decided propensity to pride, to choler, and falshood. *Lengthened, elevated, globular, and accompanied with a pointed chin*, it denotes a being simple, feeble, and opposed by fortune.’ (How is it possible to adopt propositions so vague and so precipitate!)

IV. The Palace of Fortune. Lyons, 1562.

‘ The forehead, rounded into a great elevation, denotes a man liberal and joyous, of a good understanding, tractable, and adorned with many graces and virtues.

‘ The forehead full and smooth, and which has no wrinkles, denotes a man to be litigious, vain, fallacious,’ (this is absolutely false) and more simple than wise.’

‘ The person whose forehead is small on all sides, signifies a man simple, easily enraged, fond of fine things, and curious.’ (See above.)

‘ He who is very round about the angles of the temples, so that the bones almost appear, and destitute of hair, is a good-natured man, and of a dull intellect, audacious, and fond of things beautiful, proper, and honourable.’ (These observations are not perfectly conformable to mine; besides, they need to be more clearly unfolded, and supported by accurate drawings.)

‘ Persons whose forehead is pointed about the angles of the temples, as if the bones were bursting out, may be considered as vain and
‘ unsteady

‘ unsteady in all things, weak and simple, and of a slender capacity. (I am positively assured of the contrary.)

‘ Those whose forehead is broad are easily driven from their resolutions, and if it is still broader, they are foolish and defective in point of discretion.’ (My experience says nothing of all this.)

‘ Those who have it small and narrow are voracious and indocile, filthy as swine.

‘ Those who have it tolerably long, possess good sense, and are teachable, but are by no means vehement.’ (A palpable mistake.)

V. JOANNES AB INDAGINE.

‘ A broad and a round forehead have a very different signification. One circularly elevated is commended by some persons; especially if it be well-proportioned to the head. But if that rotundity occupy the prominencies of the temples, and if it be from that part bald, it indicates superiority of understanding, thirst of honour, arrogance, and the qualities which accompany magnanimity.

‘ Skin smooth and sleek, unless betwixt the upper surface of the nose, denotes a man profane, fallacious, and passionate.’ (See above.)

‘ Puckered and contracted into wrinkles, with something of a declivity in the middle, while it indicates two most excellent qualities, namely, magnanimity and genius, denotes also one of the worst, cruelty.’ (This determinate assertion is but half true at most.)

‘ Very large, round, without hair, a man bold and deceitful.’ (In this there is more falshood than truth.)

‘ Oblong, with an oblong face, and small chin, cruelty and tyranny.’ (Forms of this sort usually denote great vivacity, when the contours are at the same time strongly marked; otherwise they are almost

almost always inseparable from a cowardly and timorous character.)

‘ Bloated and swelled with excessive flabbiness of countenance, a person unsteady, phlegmatic, stupid, dull.’

VI. NATURAL PHYSIOGNOMY. Lyons, 1549.

‘ A narrow forehead denotes a man indocile, slovenly, voracious, and a glutton: he is like a hog. Those who have a forehead very broad, and of great extent, are indolent with respect to all their mental powers. Those who have a longish forehead are more estimable, they easily learn, are gentle, affable, and courteous. A small forehead is the sign of an effeminate being. A forehead curved, high, and round, denotes a man silly and foolish. A square forehead of moderate size, in harmony and proportion with the rest of the face and with the body, is the sign of great virtue, wisdom, fortitude, and courage. Those who have a flat forehead, and all of a piece, attribute much to their honour, without having merited it.

‘ Those whose forehead is as it were covered with the head, are arrogant and haughty, and not fit to live in society.

‘ Those who have a forehead pinched and constricted in the middle, quickly take fire, and for trifles.

‘ Those whose forehead is wrinkled and plaited in the upper part, and at the same time retreating and indented at the root of the nose, are pensive.

‘ Those who have the skin of the forehead loose and extended and pliant, are gracious, pleasant, and courteous; they are, nevertheless, dangerous and mischievous. They may be compared to fawning and wheedling dogs.

‘ Those who have a rough, uneven forehead, with knobs and cavities, are cunning, cautious, fickle, unless they are fools or mad.

‘ Those who have the forehead extended and bent, are careless and confident.’

(I have besides consulted *Bartholomæi Cælitis Chiromantie ac Physiognomiæ Anastasis, cum approbatione Magistri Alexandri Achillinis*. He says nearly the same thing in other terms ; and this is likewise the case with *Porta*. Therefore, not to multiply quotations, I pass these two Authors in silence.)

VII. PHILIP MAI, in his MEDICINAL PHYSIOGNOMY, which may, with greater propriety, be called a *Treatise on Chiromancy and Metoposcopy*.

‘ The forehead, from where the nose begins, to the hair, is the length of the first finger, called the index ; and when the forehead is as broad at the middle and end as at the beginning, it is a very promising sign respecting health, fortune, and understanding.’

VIII. GULIELMUS GRATOLORUS.

‘ Those who have a great forehead are dull ; they may be compared to oxen.

‘ If small, it betokens fickleness.

‘ Those who have a broad forehead are easily roused : if very broad, they are foolish, of little discernment, and of an inflexible disposition.

‘ If round, they are passionate, especially if it is promptuary, and insensible : refer them to the ass species.

‘ Those who have a small and narrow forehead are stupid, indocile, slovenly, voracious : rank them with swine. If oblong, they have the powers of sense in perfection, and are docile, but somewhat violent : they are of the canine order. If square, of moderate size,
‘ well

‘ well proportioned to the head ; such persons are virtuous, wise,
‘ magnanimous : class them with lions.

‘ Those whose forehead is smooth and continuous, without wrinkles,
‘ are inflexible and insensible, contemptuous, and excessively irascible ;
‘ that is, referable to the class of the pertinacious, obstinate, and liti-
‘ gious.

‘ He who purses together the middle of his forehead at the same
‘ time with his eyebrows, is given to filthy lucre.

‘ They with whom it is expanded, are flatterers : refer them to
‘ the class of passive beings : and an expanded forehead is smooth,
‘ being, as it were, over-stretched. It is likewise called a collected
‘ forehead ; that is, tense and calm ; as it appears in fawning dogs and
‘ men.

‘ They who have a cloudy forehead are bold and terrible : class
‘ them with bulls and lions.

‘ A forehead coming to something of a peak, and containing cer-
‘ tain cavities, is the indication of cunning and perfidy. An inter-
‘ mediate structure of forehead is in becoming harmony, and promises
‘ well.

‘ They who have a gloomy forehead are disposed to sorrow, and
‘ are to be classed with the passive. Downcast and dark, it disposes to
‘ loud lamentation : class such with peacocks.

‘ A large forehead is always connected with grossness of flesh, and
‘ a small one, on the contrary, with slenderness.

‘ A small forehead and thinness of skin denote subtile and brisk
‘ spirits ; and inversely. Now spirit is a subtile substance, produced
‘ from the vapours of the blood : and spirit is the conveyer of mental
‘ good qualities into the proper organs ; and therefore, where there
‘ is grossness of humours, genius cannot possibly subsist.

‘ A forehead too wrinkled is the sign of impudence, and wrinkles
‘ are occasioned by excessive moisture ; though sometimes, likewise,
‘ from

‘ from dryness ; and, if they do not overspread the whole forehead, they proclaim hastiness and irascibility : such persons retain anger and hatred without cause, and are litigious. They who have a short forehead, compressed temples and jawbones, with the muscles of the jaws large and relaxed, contract wens. If it is tense and shining, the possessor is fawning and deceitful.

‘ A forehead wrinkled lengthwise, especially about the root of the nose, indicates melancholy reflections.

‘ A forehead lax, diffuse, or rugged, hollow in the middle, with an undisturbed tranquillity of skin, denotes craft and avarice, and, perhaps, excessive ignorance.

‘ A forehead very much distorted indicates dullness and stupidity. He who has, as it were, a cloud in a furrow of the forehead, or something like a stricture in the middle, may be set down as passionate : let him rank with the bull or lion.

‘ A downcast lowering forehead denotes sadness, anger, dejection.

‘ A forehead high, broad, long, betokens increase of wealth. A low forehead belongs not to a man.

‘ A forehead inflated, as it were, about the temples with grossness of flesh, and with fleshy jaws, indicates a high spirit, anger, pride, and stupidity.

‘ A curved forehead, and, at the same time, high and round, is the indication of dullness and impudence.’

(All these propositions are so vague, and so clearly contradicted by daily experience, this decisive and peremptory tone conducts so easily to unjust or severe judgments, that it is no wonder Physiognomy, treated in such a manner, should have fallen into disrepute. Add to this, that most of those who have pretended to deal in this science were Astrologers and Fortunetellers, ignorant enough to place Metascopy and Chiromancy on a level with empirical Physiognomy, properly so called ; nay, to give them the preference :—and it may readily

readily be conceived how good sense must revolt against such writings. As to the apparent resemblance which they pretend to discover between men and animals, and to which the ancient Physionomists so frequently have recourse, it ought to have been demonstrated, or at least indicated, with greater precision. In vain have I, for example, sought for this pretended resemblance in foreheads; no where do I discover it; and even when the *form* may sometimes present a species of approximation, this is presently effaced by the difference of *position*, which they have almost always neglected to study. The opinion of the ancients, therefore, was entirely erroneous, and they ought to have established their inductions on the dissimilitude which results from relations so remote.)

IX. CLARAMONTIUS on Conjecture respecting Man's moral Character and secret Affections; in ten books. Helmstadt, 1665.

‘ A square form of forehead is the sign of superior talents and sound judgment; for it arises from the natural figure of the head, in the anterior part of which judgment carries on its operations. It likewise contributes to the knowledge and prudent conduct of affairs, and disposes their judicious arrangement. Many illustrious persons have been distinguished by this form of forehead.

‘ If forms of head, called by Galen *non-natural*, always implied defect of judgment and genius, foreheads likewise receding from the square would indicate a defect of the same faculties. But as these figures are not necessarily a proof of such defect, neither is a deviation from the square forehead a certain indication of a depraved judgment, or of a mind indisposed to knowledge. Physionomists, however, form conjectures from the similitude of animals, that rotundity of forehead—for example, from the hair to the eyes—indicates stupidity, because this is the form of the ass's forehead.

‘ But rotundity from one of the temples to the other, they call the sign of anger.

‘ The human forehead is great, even when confined within the mediocrity of the common standard; and magnitude of this kind contributes to clear and distinct knowledge. And the reason is, that a purer blood is requisite to such knowledge; such as is not of too hot a quality. Wherefore knowledge is concocted in the brain, even if its principle be the heart. But a large or expanded forehead renders the humours and spirits, which flow into the anterior part of the brain, more cool, and thereby contributes to distinctness, and a clearer apprehension.

‘ But if magnitude of forehead is carried to excess, these same spirits are cooled more than is fit. Hence slowness of apprehension, of judgment, in conduct. Aristotle classes such persons with oxen. But if the forehead be small, the spirits, from the covering of hair, and the humours in the anterior region, are less cooled than is requisite; but heat occasions too quick a decision, and, by the agitation, intercepts and restrains purity of perception and judging. The Philosopher, in his Physiognomies, ranks such with swine. In his History of Animals he calls them fickle; and the assertion applies on account of the faulty promptitude with which they form their opinions.

‘ In the winding of the hair from the forehead to the temples either an angle, and that a very conspicuous one, is formed; or one less remarkable; or a curve without angles. This arrangement of the hair we find in Philip, duke of Burgundy, if his portrait be exact. Ferrantes Gonzago, Prosper Columnius, and, lastly, Henry IV. king of France, had eminently conspicuous angles; and of civil and literary characters, within my own memory, Jacobus Arabella, and my father Claramontius. Angles of this sort, unless they are enormous, indicate judgment; for the bone of the skull is thinner
‘ in





THE ALLUDED BY HERODIAS

‘ in that part than that of the forehead, and therefore, when it is
 ‘ uncovered, the spirits of the anterior ventricles are more exposed
 ‘ to cold, and being thereby rendered purer, produce a sounder judgment.

‘ Those who have a wrinkled forehead are thoughtful; for while
 ‘ we are thinking we contract it into wrinkles: when gloomy it denotes sadness; when cloudy, boldness; when stern, severity. A
 ‘ lowering forehead denotes loud lamentation; smooth, it betokens
 ‘ cheerfulness: hence that expression of the comic Poet—*Exporrige frontem*—expand your forehead; that is, look cheerfully. When
 ‘ wrinkles extend in a perpendicular direction, and not lengthwise,
 ‘ they denote a propensity to anger; for under the influence of this
 ‘ passion the forehead is thus contracted and wrinkled. Polæmo, in
 ‘ his figure of a surly man, bestows wrinkles on him.

‘ A rough forehead, in the first place, denotes impudence; and, if
 ‘ it is likewise of a large size, it is an indication even of ferocity:
 ‘ for nature has assigned to the human soul, in virtue of its superior
 ‘ dignity, a much more ample dominion over the body than to the
 ‘ soul of brutes. The perceptions of the mind accordingly shine out
 ‘ in the face, especially in the eyes and forehead. Now if such be
 ‘ the hardness of the skin, and of the flesh under it, that it affords
 ‘ not a free passage to this emanation of soul, or only in a very inferior degree, it is a sign of impudence, to which we ascribe a hard
 ‘ and brazen forehead: hence the expression—That is not a forehead of yours, it is impenetrable as a plate of hardest steel. But
 ‘ if they afford no passage whatever, there seems to be a transition,
 ‘ if I may use the expression, from human transparency to brutal
 ‘ grossness, and the terrene impurity of the beasts. Polæmo too
 ‘ assigns a rugged forehead to a man of a ferocious character. But
 ‘ I conjoin hardness with ruggedness; as hardness of skin does not
 ‘ seem to be freed from impurity, and, of course, from that in-
 ‘ equality,

‘equality, which, in conjunction with hardness, produces asperity. Adamantius ascribes it to a crafty, sometimes to a furious, person.

‘An uneven forehead, exhibiting knobs and hollows, leads to suspect a man of imposture and fraud. So says Adamantius. The reason is, that this inequality is not to be imputed to the bone of the forehead, but seems to proceed from the gathering together of the muscles, in which likewise their strength consists. Now the muscles of the forehead have this faculty, that they can diversify the figure of it at pleasure, by sometimes contracting, sometimes smoothing it. But to vary the forehead at pleasure is the characteristic of a crafty person. As this sign imitates a certain instinct, it may be considered as the singularity of a remarkable forehead.’

X. PEUSCHEL.

Translated from the German.

‘The length of the forehead extends from one of the temples to the other, and usually occupies a space of about nine times the breadth of the thumb. The forehead, considered in its breadth, is divided into three equal parts, which, in order to announce a man judicious, and happily organized, ought to be delicately arched in relief, without flattening or sinking. The first of these parts is the indication of memory; the second discloses strength of judgment; and the third, richness of genius.’ (We shall speak in one of the following Fragments of the signs of memory.)

‘A forehead quite round is no imputation on either memory or genius; but if the middle division is the most spacious and the most prominent, you have the distinctive character of a superior judgment. On the contrary, if the upper section is more prominent
‘than

‘ than the under, memory is the most predominant of the intellectual
‘ faculties. Finally, if the lower section has most extent and eleva-
‘ tion, genius has the ascendant.

‘ 1. A *well proportioned* forehead, in all its dimensions of length and
‘ of breadth, and not too fleshy, denotes much aptitude and capacity
‘ for every thing.

‘ 2. A forehead of an *excessive size* announces a man slow of con-
‘ ception, but who retains so much the more tenaciously what he has
‘ acquired. Dull and sluggish in forming his ideas, he will find equal
‘ difficulty, and feel equal reluctance, in executing them.

‘ 3. A forehead *too broad* indicates a man choleric, proud, vain, and
‘ blustering.

‘ 4. A forehead which *exceeds the usual dimension in length and breadth*,
‘ and which at the same time rises to an uncommon height, may be
‘ classed with No. 2.

‘ 5. A *square* forehead,’ (I scarcely have temper to transcribe such
nonsense) ‘ which presents distinctly the seven planetary lines, re-
‘ ceived in metascopy, gives assurance of a mind judicious, brave,
‘ and tractable.

‘ 6. A forehead *short and narrow* is the sign of a very contracted un-
‘ derstanding.

‘ 7. A forehead *quite round* conveys the idea of a man choleric,
‘ haughty, impetuous, and vindictive.

‘ 8. With a forehead *too large* there is a propensity to pride; and
‘ with one *too small*, a disposition to anger and avarice.

‘ 9. There are foreheads *altogether immoveable*, the skin of which is
‘ incapable of folds, unless the eyelids are compressed or extended
‘ with a violent effort. But there are likewise persons who keep
‘ their eyes continually in a downcast position, and, for that reason,
‘ have always the air of slumbering. A look of this kind contributes
‘ to the immoveableness of the forehead, and you will remark in those

‘ who have contracted it, an invincible carelessness and indifference. The real cause of the unmoveableness of their forehead must be sought for in their natural indolence. By long habit, and want of exercise, the skin loses gradually, and to a certain degree, its flexibility, especially if the forehead is fleshy.

‘ 10. A forehead *sunk in the middle* characterizes avarice.’—(Patience at length fails me. Such are the rash decisions which have so irreparably injured the cause of humanity and of Physiognomy. Avarice is a passion so very complicated, it so much depends on our situation, our education, and an infinite number of accessory circumstances, that, in my opinion, it would be extremely imprudent to maintain that such a form of forehead is a sign of avarice, in the same sense in which it is said of such another forehead that it indicates a character judicious and good, of much sensibility or harshness, bold or timid, gentle or violent. There are foreheads, however, which bear the impress of a decided propensity to avarice, and the slightest conjuncture would be, perhaps, sufficient to determine this propensity. The miser imagines he has wants which he really has not; he finds in himself neither energy nor resources equal to the supply of these wants, and, consequently, feels himself under the necessity of having recourse to means which he feels he does not possess. The choice of these means costs him much pain and trouble; and, absorbed in the *means*, he loses sight of the *end* to which they ought to lead, and gives them the preference. Avarice accordingly has its root in an imagination continually creating wants to itself, and which finds not at home sufficient power and energy to overcome or to satisfy them. In conformity to these *data* I affix the term *miser* to the person who is tormented by cravings which he is incapable of gratifying; and this definition proves that avarice is the passion of little souls; that it supposes a want of energy, or an unconsciousness of possessing it. *The man who possesses sufficient strength in himself, has no occasion to look abroad*

abroad for support. The most powerful among men was also the most generous and the most noble: no one ever was more exempt from avarice: he had every thing within himself, and nothing without; but he was so powerful of himself that he reduced all into subjection, as his exclusive property, and impressed on all the seal of his supreme power. On rising up to God himself, we should find the most disinterested of all beings, because He is self sufficient, and possesses all things

Hence it is easy to settle the general signs which distinguish *disinterestedness* from *avarice*. An internal force, capable of subduing those wants which attempt to enslave us—this is what constitutes a character *generous* and *disinterested*. The want of such internal force, or a sense of deficiency in respect of this energy, renders a man *pusillanimous*, and a *miser*. At the same time this determinate quantity of energy, or want of energy, may take a direction entirely different, and does not always degenerate into avarice. With the same degree of force or feebleness, such an individual, placed in a fortunate situation, favoured by education and circumstances, will pursue a track entirely opposite, will create to himself other wants, and will submit to the dominion of analogous passions, which may, perhaps, turn out as much to his honour as avarice, properly so called, would have disgraced him: he will become *avaricious of time, covetous of great actions, jealous of the honour of doing good*; but his ruling passion will ever be limited to the object which occupies him in preference, and he will pursue it with restless activity. Now that a character thus determinate should have, as a necessary attribute, *a forehead sunk in the middle*, is an opinion which cannot be adopted but upon inductions the most positive. From this one example we see how unwarrantable it is to tarnish a man's reputation upon a single and an arbitrary sign, especially if that sign is taken from the solid parts. This, however, was the usual method of the ancients, and of such of the moderns

derns as have traced their footsteps. The philosophical Physionomist goes very differently to work: he applies himself to the solution of the first general causes of the passions, to fix the *degree* and the *kind of activity and passibility*, of which every individual is susceptible. He never forgets that the general mass of our energy, that the positive sum of the sentiments and powers intrusted to us, invariably resides in the solid parts of the face, and that the voluntary and arbitrary use which we make of those powers unfolds itself in the moveable parts. The bony system shows us man *such as he is capable of being*; the soft parts discover to us *what he is*—and, if we possessed the means of examining them in a state of perfect calmness and exemption from passion, they would disclose even the most latent dispositions.—But let us return to *Peuschel*, who, with all his faults, is nevertheless an original observer, of much greater exactness than most of his predecessors.)

‘ 11. A forehead *quite smooth*, without gatherings or wrinkles, and whose shining skin seems glued to the bone, denotes a man sanguine, ardent, fond of dress and gallantry.’ (I have found foreheads of this description in persons the most modest and phlegmatic.)

‘ 12. A forehead whose surface is smooth, and *wrinkled only toward the under part*, above the nose, prognosticates a man choleric, deceitful, perfidious, and wicked. He will be either melancholic-sanguine, or sanguine-melancholic.’ (This is partly vague, partly false.)

‘ 13. A *hairy* forehead supposes, in general, a conception excessively slow, and when, besides, the lines of the forehead are interrupted and cut short, they announce a propensity to libertinism and cozening; they even sometimes become the presage of a violent death.’ (!!!)

Let me terminate this cloud of quotation with,

XI. MR.

XI. MR. DE PERNETTY.

‘ The best formed head not being exactly spherical, and its convex
 ‘ roundness being affected by the flattening or depression of the tem-
 ‘ ples, the roundness of the forehead is not exact; there results from
 ‘ it a form which it has been thought proper to denominate square :
 ‘ besides, the forehead is not exactly convex from the root of the nose
 ‘ up to the hair. We call that a round forehead whose form ap-
 ‘ proaches nearest to convexity, whether from the nose to the root
 ‘ of the hair, or from the one temple to the other. The open fore-
 ‘ head is that whose figure approximates to the oblong square, with a
 ‘ convexity which makes part of the circumference, somewhat flat-
 ‘ tened, of a great circle, proportionally with the length of the square.
 ‘ This is likewise what they call a noble forehead, when the lines or
 ‘ furrows do not disfigure it by their number, by their depth, and by
 ‘ their directions. A well proportioned forehead is that which is
 ‘ equal to the third part of the length of the face, and whose breadth,
 ‘ from temple to temple, is double the height. This is likewise
 ‘ called a large forehead. If it has less height or breadth, it is a
 ‘ small forehead. The forehead large, square, and open, announces
 ‘ a person of understanding and good sense, of quick conception, and
 ‘ capable of advising well; for it is such as it ought to be, having
 ‘ the best proportioned form, and the most adapted to facilitate the
 ‘ functions of the soul. We observe this form of forehead in the
 ‘ antiques which represent *Homer*, *Plato*, and many other personages
 ‘ of remote antiquity. We likewise find it in most portraits of the
 ‘ moderns who are celebrated for genius; in those of *Newton*, *Mon-*
 ‘ *tesquieu*, and so many others.’ (So far from presenting this open
 forehead, of which Mr. *de Pernetty* speaks, the antiques which repre-
 sent *Homer* all have a furrowed forehead. The wrinkles we perceive

in it are not confused, I admit; on the contrary, they are distinct, regular, and spacious; but the whole by no means suggests the idea of an open and square forehead. I find it still less in the busts of *Plato*, whose forehead differs essentially from that of *Homer*. The heads of *Clarke*, of *Addison*, and of *Steele*, may be ranked with those which are most distinguishable for a forehead open, but not square. I have generally remarked, that almost all the foreheads of the celebrated characters of England are admirably arched a-top.)

' *Galen* calls those forms of forehead non-natural which deviate from the square. If this deviation from the square form indicated a defect in the understanding and judgment, it might be possible to conclude from it, in general, this defect; but this would be a false conclusion, because this square form of forehead indicates, in truth, the perfections of which we have spoken, without, however, being absolutely requisite, and without excluding all others. Some Physiciansomists have pretended, notwithstanding,' (and I am entirely of their opinion,) 'that a too sensible convexity of forehead, taken from the root of the hair to the eyebrows, is a sign of stupidity or imbecility, and that this convexity, considered from one of the temples to the other, announces a propensity to anger. *Aristotle* compares them to the forehead of the ass.' (The opposite form of forehead inclines much more to the choleric temperament.)

'If the size of the forehead be excessive, the space which the spirits have to traverse is too vast; the coldness of the brain extinguishes their fire and activity; hence the man becomes slow of conception, and this is communicated to all his determinations and actions. This is the forehead of the ox.' (The magnitude of the forehead alone is far from being the only thing which impresses on the ox his character of stupidity. Were this the distinctive character
of

of stupidity, the elephant would be of all animals the most stupid ; whereas he is, in truth, the most intelligent. The air and character of stupidity, ascribed to the ox, proceed from the form and position of his forehead : a slight degree of attention will be sufficient to convince you of it.)

‘ If the forehead offends from excessive smallness, the current of the spirits through it is disturbed and confounded ; the judgment does not wait to compare ideas ; it is precipitate and defective. Such foreheads are akin to that of the hog. *Aristotle* says that they announce inconstancy and indocility.

‘ The concurrence of the root of the hair with the upper part of the temples forms a sensible angle in this inflexion. Sometimes the forehead terminates there in a circular form. This appears more commonly in the female forehead, where the hair rarely terminates in a decided point in the middle. The angle just mentioned gives to the forehead the square form ; but if this angle extend too far, it changes the form, and becomes a defect.

‘ It is necessary to distinguish between the narrow and contracted, and the low forehead. This last means a forehead on which the hair descends too far, and mars its natural proportion in respect of height, which is the third part of the face ; the nose occupying the second ; and the space from the nose to the point of the chin, the third. The narrow and contracted forehead is when the hair encroaches too far from the temples upon the forehead, and diminishes its requisite breadth. It is that of the hog.—To the small forehead is ascribed vivacity of temper, a disposition to prattle, unsteadiness, and a rash inconsiderate judgment ; but the narrow forehead is condemned as being the indication of folly, of indocility, of gluttony, &c. The ancient Romans considered a low forehead, when not excessive, as a trait of beauty.

‘ *Insignem*

‘ *Insignem tenui fronte Lycorida*

‘ *Cyri torret amor.** Hor.’

WINCKELMANN has made the same remark, which certainly well deserves insertion. Let him speak for himself.

XII.

‘ The forehead, in order to be beautiful, ought to be low. This form is so appropriated to all the ideal heads, and to the youthful figures of ancient art, that it is sufficient to enable us to distinguish between an ancient and a modern production. By the *elevated* forehead alone I have detected several modern busts, placed very high, and which it was out of my power to examine closely. We meet with very few of our Artists who have paid attention to this kind of beauty. I am even acquainted with some who, in figures of youth of both sexes, have elevated the forehead naturally low, and made the hair retire, in order to produce what they call an open forehead. In this article, as in many others, *Bernini* has sought for beauty by means diametrically opposite to those of the ancients.’ (He himself had an elevated and spacious forehead, and for this reason, perhaps, was less fond of short foreheads.) ‘ *Baldinucci*, his panegyrist, informs us that this Artist, having modelled the figure of Louis XIV. in his youth, had removed upward the hair of the young king from off the forehead. This diffuse Florentine, who imagined he was in that instance producing a wonderful proof of his hero’s delicacy of taste, only exposed his want of tact and of knowledge. Any one may make the experiment on a person who has a low forehead, by covering the hair of the forelock with his fingers, and supposing the forehead to be so much elevated ; he will

* Lycoris fair, of slender front,
With love to Cyrus inly burns.

‘ be immediately struck with a certain violation of proportion, and
 ‘ become sensible how prejudicial to beauty an elevated forehead may
 ‘ be.’ (That is to say, *for such a given forehead*. But taking it inversely,
 I confidently maintain; that to be convinced of the bad effect of a
 low forehead, it is sufficient to cover with the finger the upper part
 of an elevated forehead, and to suppose it so much shortened: how
 sensibly will the violation of proportion then appear! I mean, *in that*
individual. Any face whatever will always be disproportionate, at
 least in the eyes of an experienced Physionomist, the moment you
 add or retrench. *Winckelmann’s* observation, therefore, proves nothing
 either as to the beauty of low, or the ugliness of elevated foreheads:
 though, on the other hand, I cheerfully admit that, in general, low
 foreheads are more agreeable, more expressive, and more beautiful
 than elevated foreheads.)

‘ In conformity to this maxim, the Circassian women, to have the
 ‘ appearance of a low forehead, comb down the hair of the front
 ‘ locks, so that it approaches almost to the eyebrows.’ (It is impossi-
 ble for me to conceive how *Winckelmann, the Apostle of beauty*, should
 have undertaken the elogium of such a piece of dress; or how
Winckelmann the Physionomist could have pardoned it.)

‘ Ancient commentators are of opinion that *Horace*, in celebrating
 ‘ his *insignem tenui fronte Lycorida*, meant to describe a low forehead;
 ‘ *angusta & parva fronte, quod in pulchritudinis forma commendari solet*;
 ‘ [*the low and small forehead, usually esteemed an article of beauty.*] But
 ‘ *Cruquius* has not hit the meaning of this passage, for he says, in the
 ‘ remark which accompanies it: *Tenuis & rotunda frons index est libi-*
 ‘ *dinis & mobilitatis simplicitatisque, sine procaci petulantia dolisque mere-*
 ‘ *tricis*: [*a small round forehead is the indication of the amorous passion, of*
 ‘ *levity and simplicity, without the lascivious petulance and the cunning of*
 ‘ *the courtesan.*’] (The commentator *Cruquius*, however, expresses
 himself with more physiognomical accuracy than *Winckelmann*, for a

small rounded forehead is neither beautiful nor noble, unless it be only half convex.) ‘*Francis Junius* is equally mistaken respecting the word *tenuis*, which he explains by the ἀπαλὸν καὶ ὀροσῶδες μέτωπον: [the sleek and roscid forehead] of *Anacreon’s* Bathyllus. The *frons tenuis* of *Horace* is the *frons brevis* which *Martial* requires in a handsome youth. Neither is it proper to render the *frons minima* of *Circè* in *Petronius* by *petit front*, as the French Translator has done, as the forehead may be at once broad and low.’ (Nay more, a certain breadth of forehead necessarily supposes that it must be low.) ‘We may give *Arnobius* credit for his assertion, that women who had a high forehead, covered the upper part of it with a fillet, to make it appear shorter. To give the face the oval form and the perfection of beauty, the hair surrounding the forehead must encompass the temples in a circular form, a conformation which we find in all beautiful women.’ (And which is, in effect, the most advantageous; which announces equal dignity of soul, and accuracy and clearness of discernment.) ‘This form of forehead is so appropriate to all the ideal heads, and the figures of youth of ancient art, that you meet with none having retiring angles and without hair above the temples. Very few of our modern statuaries have made this remark; in all modern restaurations of youthful male heads on antique statues, you observe at once this injudicious idea, as you uniformly find the hair advancing in slopes upon the forehead.’

Let us now return to *Mr. de Pernetty*, who, but for this digression would, perhaps, have tired us.

‘If some Authors are to be believed, nothing but what is mean and effeminate need be expected from persons whose forehead offends in respect of smallness. *Fuchsius* adds, that they are extremely irascible, unsteady, volatile, prattlers, and priggish, en-

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ous, affected admirers of great actions, but little disposed to imitate them, because the ventricles of the brain being too confined, their ideas are there jumbled and confounded. They delight to stun you with protestations of friendship and benevolence, but the heart takes little interest in them; they are quickly lost in their attempts to reason, because they are able neither to preserve the chain entire, nor to keep sight of their object, and because, with them, the tongue always outruns the mind.

A forehead very much furrowed and wrinkled, indicates a man thoughtful and full of care; for when the mind is seriously employed, whether with anxiety or sorrow, we contract the eyebrows.

Those who have a cloudy, lowering forehead, are meditating melancholy scenes, or daring enterprises; for this reason, *Terence* puts these words into the mouth of one of his characters, to his friend who wore a pensive air: *exporrige frontem*, smooth your forehead.

When the wrinkles or furrows have a perpendicular direction, they announce a choleric person; for such wrinkles are formed in the paroxysms of that passion. The Latins call this kind of forehead, *frons rugosa*: the wrinkly forehead. But a forehead hard and rough (*frons aspera*) whose parched hide absorbs the rays of light, indicates impudence and ferocity. These are what we call *brazen foreheads*, which are never susceptible of a blush, and have a propensity to inhumanity, and so many other vices.' (When the unevennesses are well disposed, symmetrical and square, brazen foreheads of this sort announce a character infinitely energetic and enterprising; but it would be extremely wrong to accuse them indiscriminately of ferocity. The *ferocious* is a weak man, who, under the dominion of an arbitrary impulse, rejoices like a madman in the calamity of another; who, like the miser, employs the means as the end. Now no one but a being

ing excessively weak, can overlook the end of an action, in attaching himself to the means.)

‘ The uneven forehead seems composed of small eminences, which form as it were ridges intermixed with valleys and little hollows: it is the indication of a propensity to trick and imposture, especially when the prominences are the effect only of the repeated contraction of the skin, and of the muscles which it covers, and not of the form of the bone of the skull. For there is nothing in this case but the action of the muscles, which, being an effect of the will, draw back, contract, or extend the skin.—Now it is universally known, that it is the property only of a cheat, an impostor, a knave, to mask his forehead at pleasure, by impressing upon it whatever motions he thinks fit to practise. To unmask him, then, we must observe his eyes, in which the emotions of the heart are more naturally displayed.’ (How easy it is to view the same object in two different points of light! For my part, it appears to me incontestable, *First*, that the bony part of the forehead never changes; this it is impossible to deny. *Secondly*, the skin of the forehead being spread over the bone, it must be regulated by the latter; it has the power of contraction, but in a certain manner only. *Thirdly*, the wrinkles of the forehead are a consequence of the motion of the skin, and, of course, a consequence of the action of thought, of feeling, of pain, &c. In order, then, that the cheat should not betray himself by the forehead, he must possess the power of smoothing the skin of it at pleasure, of reducing it to a state of inactivity and impassibility. The *wrinkles* are the informers against the cheat: they contribute more to unmask him than any thing else. Let the forehead be otherwise as energetic, as harsh as you will, the man is not for that a cheat, God did not create him such. It is true, at the same time, that such a quantity, or such a defect of energy, may favour the propensity to roguery, but does not necessarily lead to it, and

and the bony system of the forehead is, at most, only an indication of this propensity. That being the case, and the solid parts not admitting any species of dissimulation, it will be still necessary to consult the movements of the skin, or the wrinkles, which will assist us in resolving the question, Is this man a cheat, or not? Let us now suppose, that the wrinkles can explain the mystery, and they only can do it, is it credible that the cheat is capable of effacing their traces as easily as he can wipe the sweat from his forehead? that he is able to extirpate them so completely, as to prevent the possibility of their re-appearance, at the moment, perhaps, when he is least aware of it? Never will he acquire the power of doing this; how then dares any one affirm with a confident tone, *that the cheat can mask his forehead at pleasure, by impressing on it whatever movements he thinks fit to practise?* Let me be understood, however. I do not say, 'that the cheat is incapable of disguising himself;' on the contrary, he sometimes succeeds. Neither do I say, 'that the forehead is 'always the infallible detector of the cheat;' but I say, 'that if the 'cheat is liable to detection by the forehead,—it matters not, whether it be the solid form, or the movement of the skin which betray him,—then he is rendered incapable of dissimulation, as he 'has neither the power of altering the bony system of the forehead, 'nor of effacing its distinctive wrinkles.' It is easier to practise imposture in things which do not, than in those which do exist, and this is one of the cases in which it may be said: *A city that is set on an hill cannot be hid.*

'There are then,' continues Mr. de Pernetty, 'different sorts of foreheads, and these differences are extremely perceptible even to those 'who consider them with no extraordinary degree of attention. 'Some prepossess us in favour of the person, others to his disadvantage. In effect, a serene forehead announces habitual tranquillity of soul, and gentleness of character. It is a saying of Seneca: No-

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‘ thing is truly sublime but the most exalted virtue, and nothing
 ‘ great, but what is, at the same time, calm and gentle. The region
 ‘ of the atmosphere next the stars is not obscured with clouds, nor
 ‘ agitated with tempests, like the inferior regions, where boisterous
 ‘ winds spread tumult and confusion: all there is perfect tranquillity.
 ‘ In like manner a great soul, an elevated and sublime genius, en-
 ‘ joys undisturbed repose; he has a modest and gentle air, a serene
 ‘ and majestic forehead.

‘ But an open and inviting forehead is very frequently the indica-
 ‘ tion of fawning and flattery, sometimes of a man who is actually
 ‘ spreading a snare for you. We see this *frontem exporrectam &*
 ‘ *blandam* [*smooth and fawning forehead*] in dogs, who flatter you for
 ‘ a bone to gnaw, the opposite of the severe and cloudy forehead,
 ‘ which is the index of anxiety, of harshness of character, some-
 ‘ times that of courage, but at the same time of ferocity: such are
 ‘ the foreheads of the lion, the bull, and the mastiff.’—(These three
 foreheads, which Mr. *de Pernetty* here jumbles into one and the same
 class, are nevertheless entirely different.) ‘ The beauty of the fore-
 ‘ head then consists not only in its largeness, in its round or square
 ‘ form; but in its exact proportion with the other parts of the
 ‘ face, as well as in its majesty, its severity, and in the graces which
 ‘ accompany these. We are struck with the beautiful, we admire it.
 ‘ We are subdued by the graceful, we love it. The former is the
 ‘ *pulcher* of the Romans; the second is their *formosus*, or their *pul-*
 ‘ *chritudo cum venustate*; [beauty and grace united.]

‘ An ugly forehead is one that offends by excess of whatever kind,
 ‘ or by other of the defects which we have pointed out, under the
 ‘ epithets of austere, rugged, harsh, cloudy, &c. and which the Ro-
 ‘ mans expressed by *frons gibbosa*, *frons aspera*, *rugosa*, *obnubilosa*,
 ‘ *tristis*, *obscura*, *obducta*, *feralis*, &c.

‘ A forehead wrinkled, before age has impressed its own traces, in-
 ‘ dicates

‘ dicates a melancholic temperament, which has been plunged in the
 ‘ anxieties and inquietudes of business, engaged in the pursuits of
 ‘ ungratified ambition, or in a course of uninterrupted and severe
 ‘ application to study; but the stern constricted forehead, which the
 ‘ Romans called *frons constricta*, *frons caperata*, usually denotes se-
 ‘ verity and malignant censure, as well as envy. Hence that expres-
 ‘ sion of Petronius, alluding to Cato the Cenfor;

*Quid me spectatis constricta fronte Catones?**

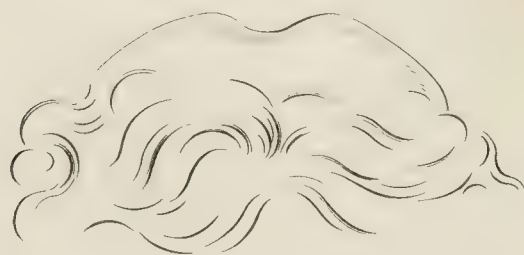
‘ It may therefore be laid down as a general proposition, *monstrum in*
 ‘ *fronte*, *monstrum in animo*: [*A monster in forehead, a monster in mind.*]

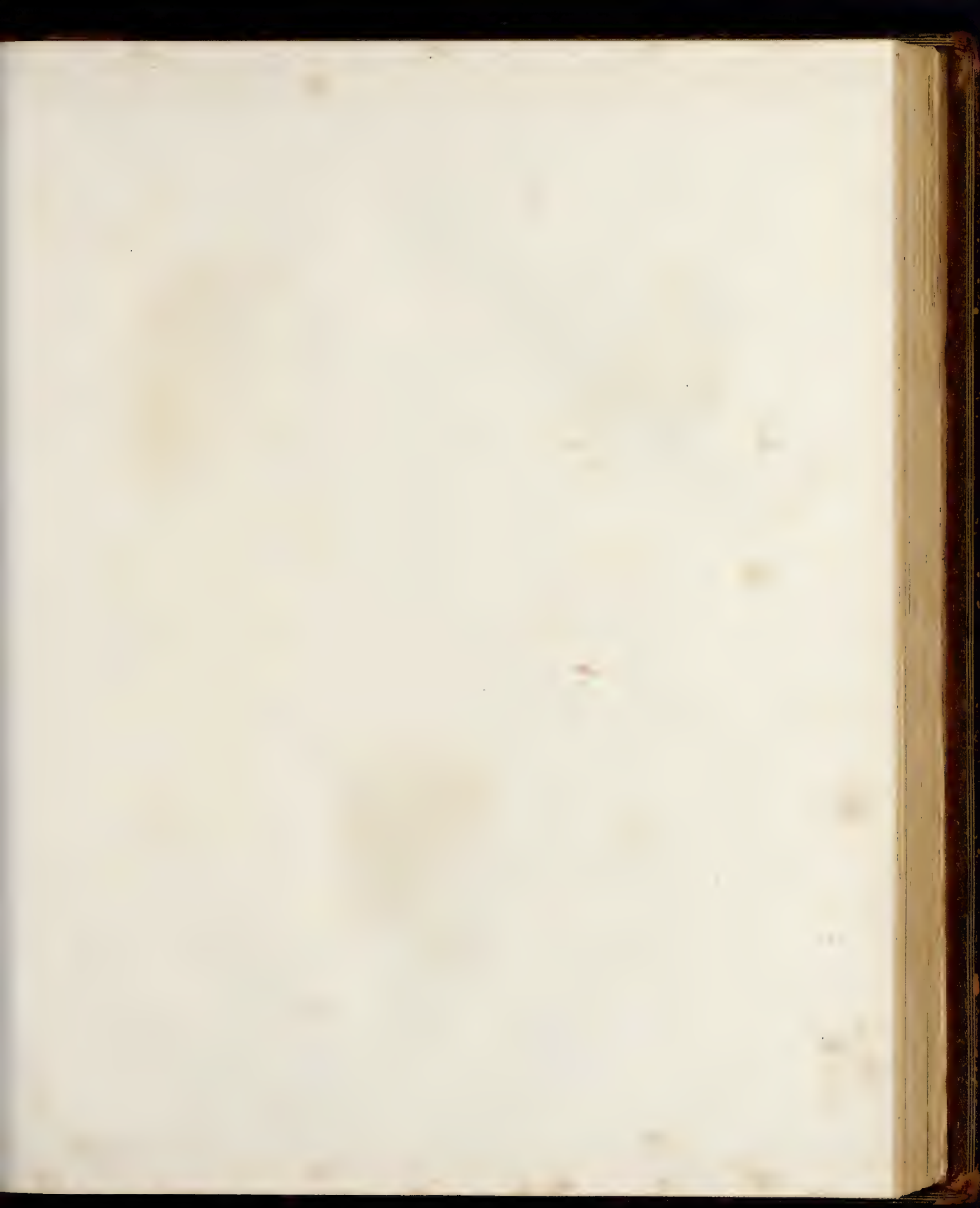
‘ As to the lines or furrows perceptible in the forehead, and which
 ‘ cross it in height, in breadth, or in any other direction, it is well
 ‘ known, that the fewer in number and of the less depth these lines
 ‘ are, the more they denote humidity of temperament, as may be
 ‘ observed in infants, in young persons, and in females. Broad
 ‘ lines announce a gentle warmth, because it is tempered by humi-
 ‘ dity, and discover a gay and cheerful disposition, which has not
 ‘ been greatly soured by the reverses of fortune. Narrow lines seem
 ‘ to be peculiar to females, and men of an effeminate character.
 ‘ There are usually five or seven lines, never less than three. Such
 ‘ as are straight and continuous indicate a happy temperament, con-
 ‘ stancy, firmness, and rectitude. Those which are broken and wind
 ‘ about irregularly are an indication of the contrary, when they re-
 ‘ cede very much from the straight line, and intersect each other in
 ‘ different directions. The lines which extend in ramifications, are,
 ‘ it is said, the indication of a projector, of a man irresolute and un-
 ‘ steady.’

I have only to add, that I pretend not to approve of every thing
 which I have passed over without remark, in these different extracts.

* Wherefore transfix me with that furly look,
 Ye brow-contracting Catos?

A more particular discussion would have, of itself, filled a volume. Besides, the observations of the Authors whom I have quoted, ought to have been supported by accurate drawings, without which we always say too much, or too little, in Physiognomy.







ADDITIONS

TO THE PRECEDING CHAPTERS.

A.

The next plate will elucidate several of our doctrinal positions. *Sagacity, perspicacity, profundity*—these are the qualities I spy in the three profiles under inspection. No. 1, is not an universal genius; he selects, and attaches himself to a single point: No. 2, embraces a more ample field, and ranges through it at his ease: No. 3, lays hold, in objects, of every thing they present: he digs, he penetrates, he examines them in their combination, he decomposes them, and considers all the parts separately. 1, Is the best disposed for the *arts*; 2, has most *taste*; 3, is the greatest *philosopher*. Forehead 1, has nothing keen, it is simple and open: this man is capable of extracting the quintessence of things, without employing violent efforts; his look concentrates, as in a focus, the rays which the forehead has collected. With that contour more shaded and more compact, 2, will better distinguish, and act with greater effect, than the preceding: 3, advances directly to the point: what he has once laid hold of, he never lets go: he disposes his materials with more care and reflection, but with less intelligence and taste than the other two: his bony constitution implies mental firmness not easily to be shaken or turned from his purpose. The form of the forehead, however, slopes rather too much, and the projection resulting from it is too mean to permit this head to rank among those of great men. It is impossible for me to express it too decidedly, the smallest concavity of forehead is of astonishing significancy, and is frequently inexpressibly injurious to the character: Observe farther, in these three portraits, the harmony of the forehead with the other parts of the face, with the contour of the nose, the cheekbone, the lips, the chin, the eyes, the eyebrows, and the hair. Were I a Prince, 1, should be my designer: 2, my reader: and 3, my comptroller-general.

ADDITION B.

SENECA.

This head cannot possibly be that of *Seneca*, if he is the Author of the works which bear his name. The forehead indeed suggests the richness of imagination, and the energy of the Latin Philosopher, but so far from harmonizing with his delicacy and ingenious manner, it is harsh, inflexible, untractable. The whole of the physionomy bears the same impress. Every thing in it is full of force and impetuosity ; every thing announces violent passions, easily roused, but calmed with difficulty. There is in each part separately, and in their union, a shocking coarseness and vulgarity. The arrangement of the hair and of the beard, the form of the eyebrows, that of the mouth, of the chin and neck, equally contribute to produce this disagreeable effect. This face, however, is not destitute of interest, because it is complete and homogeneous in all its points. Whenever he pleases, he will be all eye, and all ear ; and that, in my opinion, is saying a great deal. That suspicious look pries into your thoughts and discovers them. The wrinkles about the root of the nose and the eyebrows conceal a hundred answers instead of one, to every question you can propose. Do not undertake to subdue that forehead, if it resist you. The mouth promises at most a character frank and trusty : but you must expect from it neither delicacy nor ceremonious circumspection. Finally, the nose is superior to all the rest ; and, without reaching the sublime, denotes a mind energetic, productive, penetrating, which, with all its coarseness, is replete with ingenuity and sarcastic humour.

ADDI-



SEN ECA .



A D D I T I O N C.

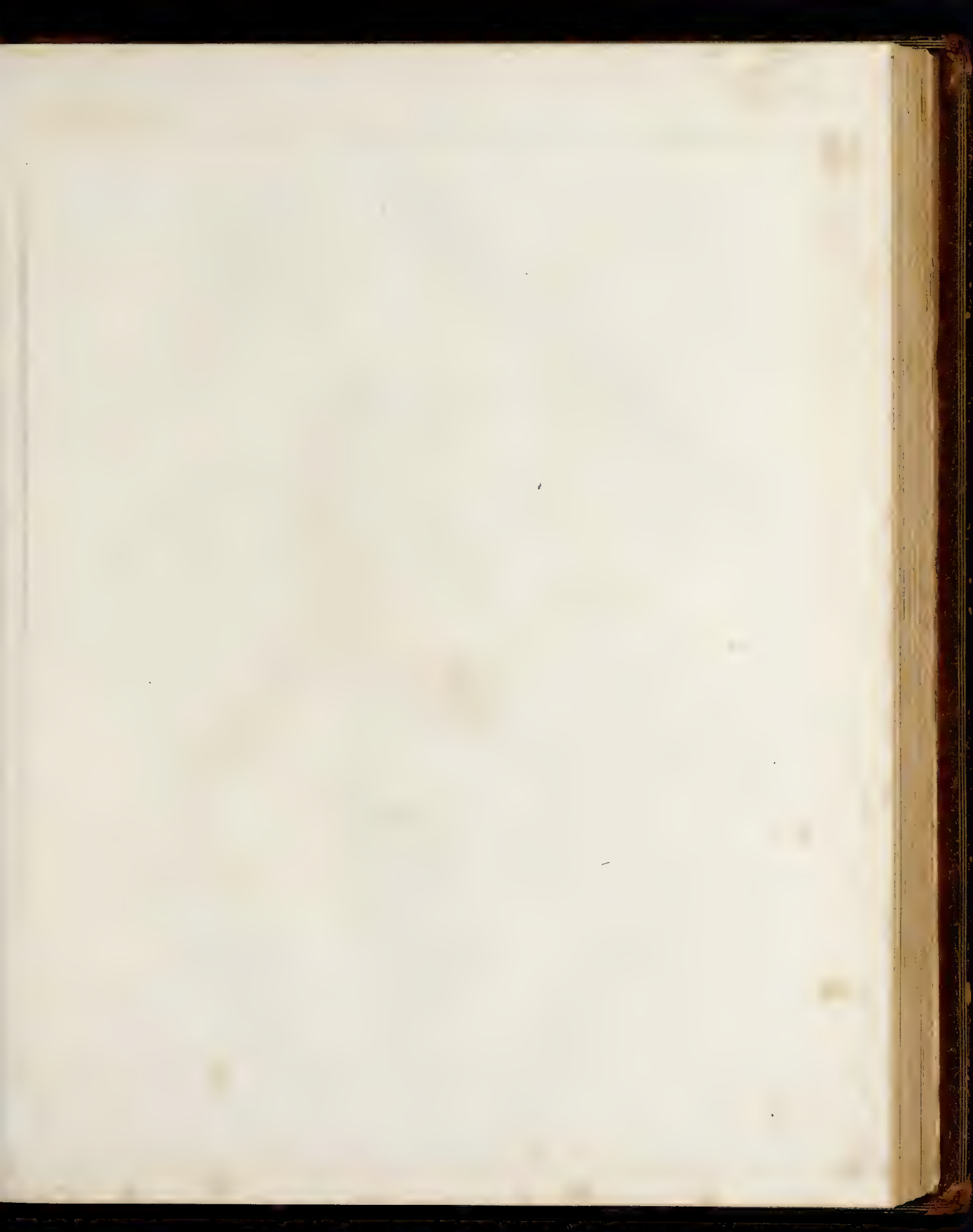
Here is another pretended *Seneca*, very different from the preceding, but altogether as indifferent a representation, in its way. The profile of the vignette has, however, ten times more ingenuity and delicacy than the large portrait. The forehead, considered separately, is not much superior, if you will: nay, perhaps it contains not very extraordinary sense, but you cannot refuse to it either profound capacity, or powers of reasoning, or uncommon firmness; it turns every object over and over, and examines it on all sides. The rest of the contour is perfectly homogeneous, animated with the same spirit of analysis and penetration, but associated at the same time with the most exquisite taste. The eye too discovers superior sagacity. The forehead is the only part where I do not find this; it is not sufficiently gentle to characterize the man of taste, and for that reason it presents a contrast. It is this part which forbids me to ascribe to the face below delicacy of feeling, though I readily allow it that of judging. The whole announces more ingenuity than strong sense.

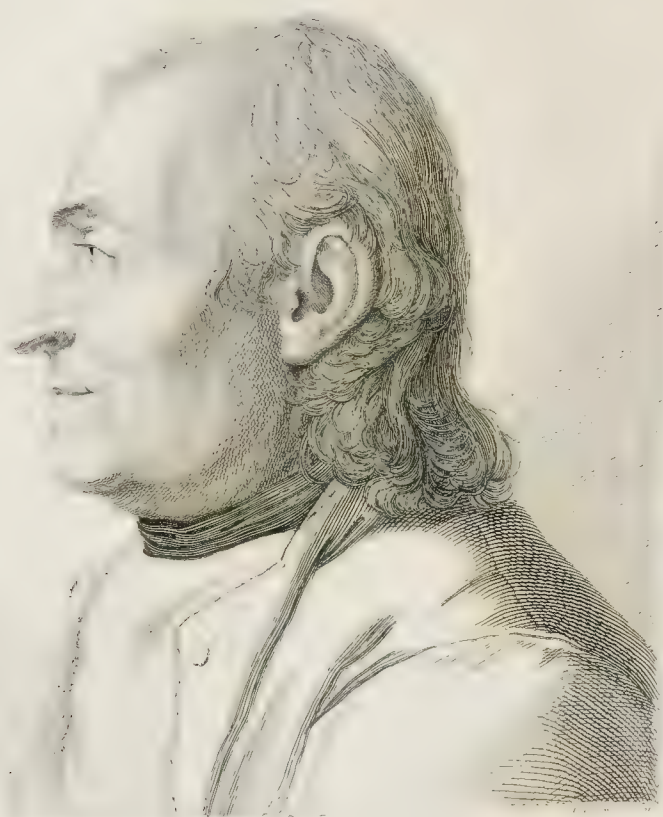


ADDITION D.

I have forgotten whom this portrait represents, but a name is of no significancy, and, I will answer for it, the original is a man prudent and clear-sighted, an accurate discerner, and a just reasoner. Without reaching the sublime, without being a philosopher, properly so called, or a poetical genius, he is a man of science, of erudition, and possessed of very extensive knowledge. Resolute from character, he will shrink from no trial, and if attacked will maintain his ground. His square forehead bears witness to a prodigious memory, much good sense, and a firmness which will degenerate rather into obstinacy than into severity. Foreheads, which, in the whole, are as prominent as the one before us, and which, the wrinkles excepted, approach to the perpendicular form, generally exclude aquiline, sloping, and turned up noses, but they almost always admit a projecting under lip and chin, as, for example, in the portrait of *Zuinglius*. Persons thus conformed will maintain a distinguished place in council and in the cabinet: you may employ them to advantage in laborious discussions, whether in literature, or in politicks.







KLEINJOGG.

THE RUSTICK SOCRATES.

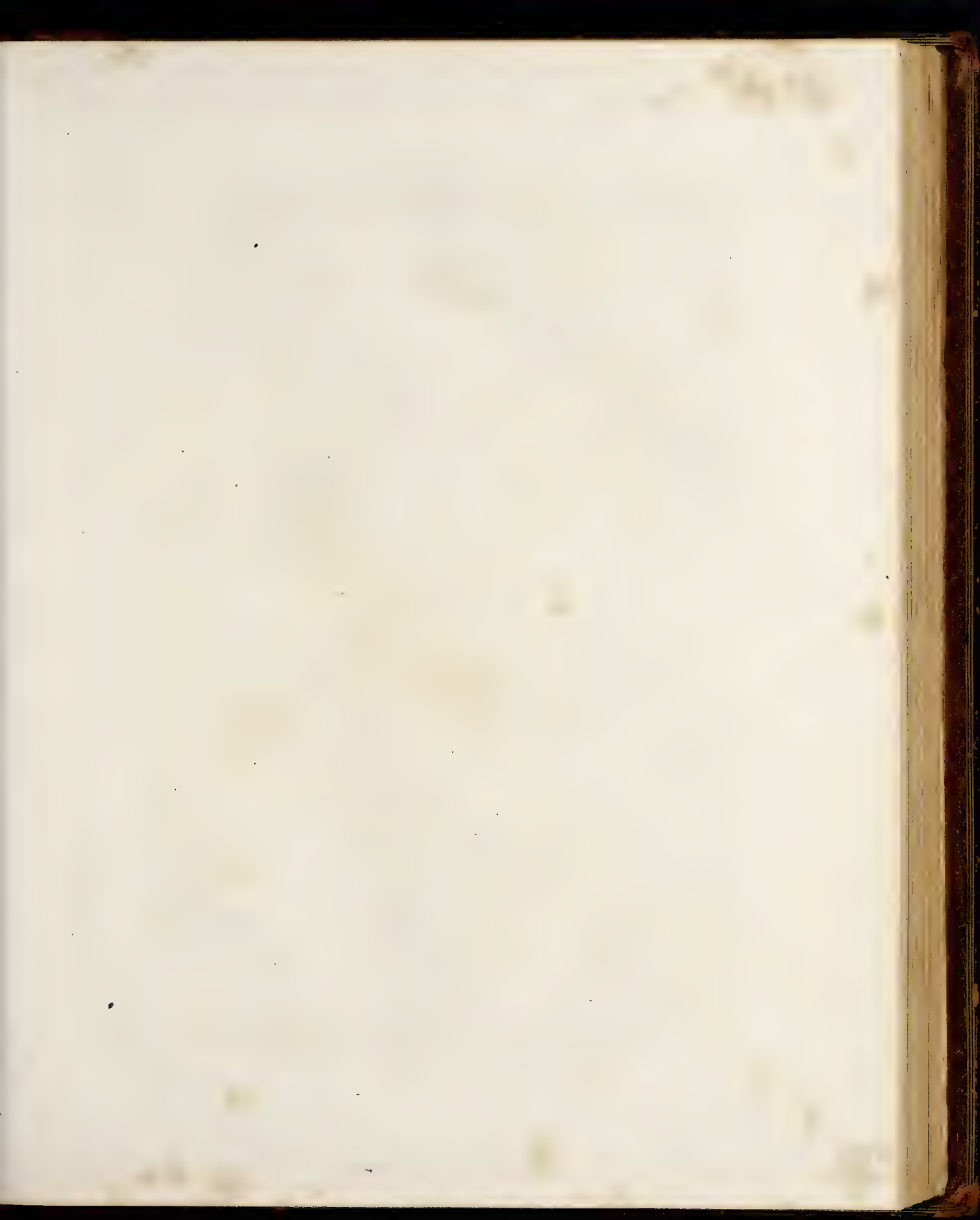
ADDITION E.

KLEINJOGG.

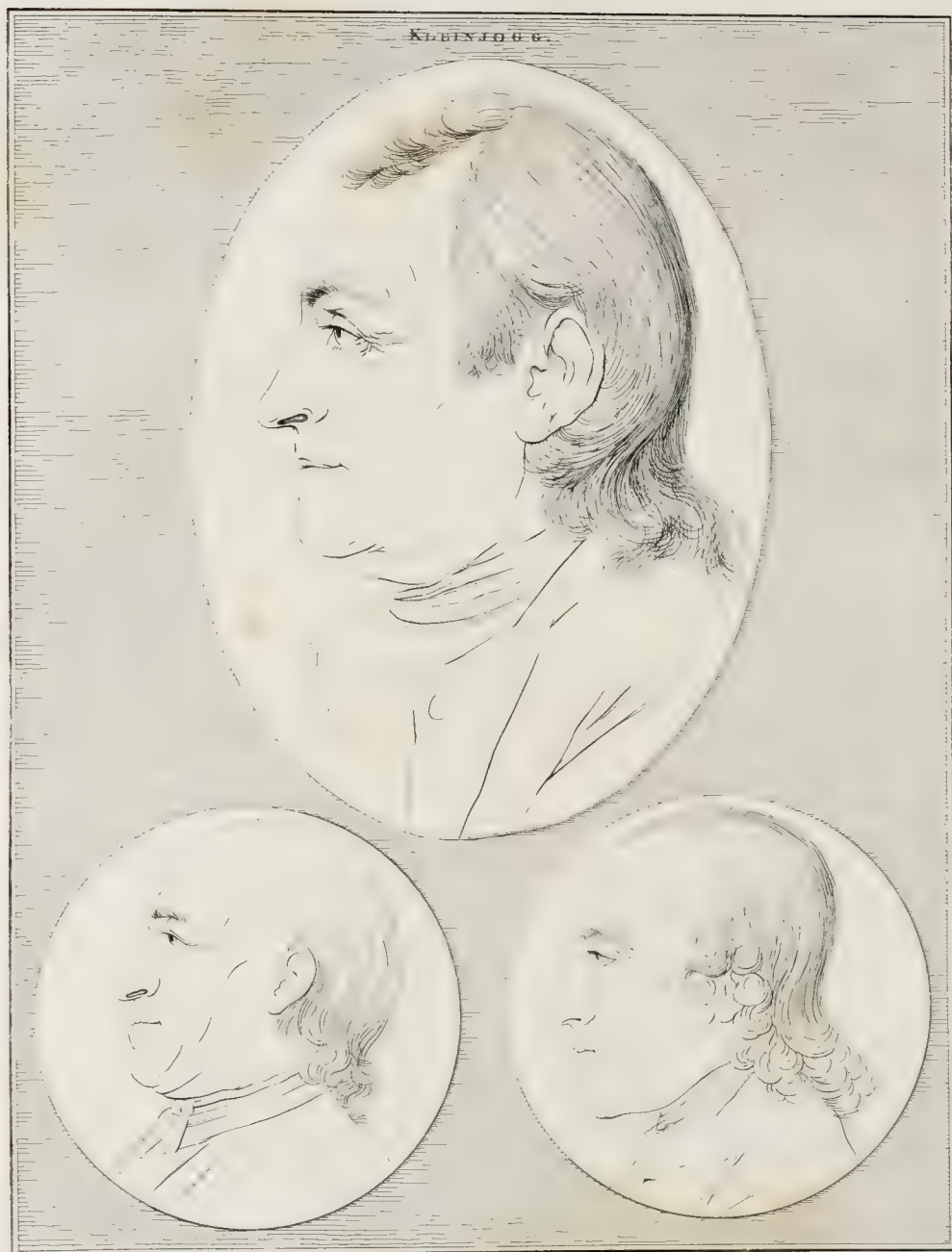
THE RUSTIC SOCRATES.

This form of face is neither sublime, nor of a regular beauty; but such as it is here presented, must however be allowed to pass for beautiful. You distinguish in it a certain elevation, much gentleness, wisdom, serenity, and simplicity, less depth than good sense, clearness rather than a taste for research, and, as the Biographer of *Kleinjogg* has well expressed it, thought, feeling, and action are here in complete harmony. I spoke a little ago of the astonishing signification resulting from the smallest sloping of the forehead, viewed in profile. The superior arch of the one before us is as pure, as happy as it possibly can be; it requires an eye the most experienced to discover the almost imperceptible cavity which has slipped into the drawing, from the eyebrows to the place where the upper part of the forehead begins to bend, and yet the failure in this single trait is sufficient to derange the whole form of the forehead, to blunt the line of the contour, and to weaken the physiognomical expression. I must likewise find fault with the extremity of the frontal sinus, the transition from the forehead to the nose, which is not sufficiently clear, which does not flow easily, and imperceptibly melt away, and for that reason, produces a disadvantageous effect. The nose, as well as the eye, is replete with delicacy and dignity, and unveils a mind susceptible of the highest cultivation. I find in the mouth a character of reflection, a discernment, and a sagacity extremely rare among the inhabitants of the country, but the print exhibits a degree of exactness, order, and neatness, to which the original seldom restricted himself but on festivals. The void which here appears in the contour of the jaw, must certainly be a deviation from truth,

because it forms a contrast with the wrinkles which furrow the rest of the face. Were I called upon to characterize this man, I would place him in the foremost rank of persons endowed with good sense; but, on the other hand, I would place him very low in the class of tender, feeling, or passionate souls. As a foundation for such decision, I would consult only the forehead, and the perpendicularity of the upper lip, though in this last section there is something blended which gives it a tint of goodness. In general, this physionomy is an interesting flower in the garden of Creation: at the moment I write, this flower droops and dies, and its fall fills every honest heart with regret.



KLEINJOGG.



ADDITION F.

KLEINJOGG IN CONTOUR.

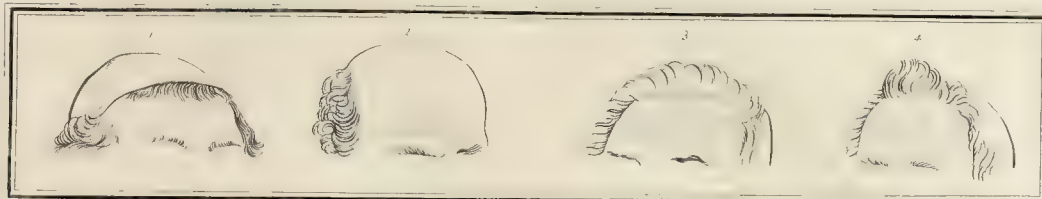
1. This is still the profile of *Kleinjogg*. It is only a simple outline, and somewhat hard, but given with so much the more precision, energy, and harmony. In this sketch the arch of the forehead is not so easy, so clear, or so delicate, as in the print; but the continuation of the outline, and its transition to the nose, appear to me natural and true. A forehead like this, implies the certainty of an acute discernment and sound judgment of things, and, in this respect, it disputes the superiority with the preceding, at least as far as the lower section is concerned. The look also is more sound and more penetrating. In both figures the nostrils have equal delicacy, and the hair indicates a man intelligent, gentle, and tractable.

2. In this head I discover an enterprising spirit, applying itself with ardor to whatever it is engaged in, and pursuing with undiverted industry what it has once begun. I ascribe to it more practical reason than philosophic penetration. It is much more choleric than *Kleinjogg*; has a greater facility in catching details, but is less capable of comprehending a whole. The forehead, in particular, is one of those which contain a multitude of ideas, clearly perceived and clearly unfolded. The whole form is perfectly adapted to a man of business in a middling condition.

3. You will find in the third most ingenuity, gentleness, sensibility, and even wit. There is here a propensity to devotion, and that propensity is necessary to him. Every feature depicts a man calm and composed, who reflects maturely, and who examines at leisure. The forehead has scarcely any prominence; there is nothing bold, nothing hard in its outline; nothing which bears the mark of a daring or creative genius. It announces more wisdom than sagacity,

city, and is the opposite of 2, which displays more sagacity than wisdom. In other respects, the whole of the phyfionomy is wonderfully harmonious: the eye, the mouth, the nose, the chin, every thing corresponds to the fundamental character, every thing is animated with one and the same spirit of attention.

ADDITION G.



It is now more requisite than ever, to apply the general rule, according to which we have laid it down as a principle, 'That every thing is homogeneous in man; that each part, and each part of that part preserves more or less the character of the whole.' The smallest wrinkle of the forehead is analogous to the structure of the whole forehead, or, in other words, it is an effect of the whole. Now there is no effect without a cause, and every thing may be traced up to its source. Such as is the soil, such are the fruits which it produces; such as is the forehead, such are the wrinkles formed in it. Foreheads entirely smooth are not less rare than characters completely good or completely wicked. The most imperceptible trait is still a physiognomical line. Examine the foreheads of changelings-born; nothing can be more expressive, or more striking, than the wrinkles of their foreheads; they are always many in number, deeply traced, crossed, and intersected. The wrinkles impressed by care differ prodigiously from those which are the effect of joy. In serious meditation the skin of the forehead contracts quite differently from what it does in the moment of recreation.

Among the foreheads placed at the top of this page, there is not a single one either smooth enough, or in a style sufficiently great to insure respect from the wrinkles alone; but it is likewise true, that to render them more sensible, the Engraver has strengthened them a

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little;

little; and the physiognomical expression always suffers when the wrinkles of the forehead are strongly marked, and especially when the contraction of the skin is not a voluntary movement. The four foreheads of the preceding vignette all belong to persons of sense. Scrupulous to excess, 1. Exhausts himself in plans and projects. 2. Possesses capacity, and an astonishing memory, but I discover in him nothing great. 3. Is judicious without much penetration. 4. Has most genius and greatest powers of reasoning.

ADDITION H.



To judge of these from the form and from the wrinkles, 1. Appears to me the wisest of the four. 2. Is more energetic, more penetrating, more firm, but he is almost *too rational*. 3. Is a character of brass, possessing less reflection, and more force than the two preceding. He does not easily yield to impressions, he resists them long, he distrusts them; but once received, they are never to be effaced. Let him then take good heed how he adopts an idea, and be sure that he is sufficiently ascertained of its truth! Feeling and experience attract me in preference to 4. Purity, generosity, serenity, tranquility and gentleness; he possesses all these, and, besides, an affectionate character, though in his attachments he will discover more constancy than warmth.

ADDI-

ADDITION I.



Foreheads such as these have no real existence. Such a perpendicularity and such a curve cannot go together, the one excludes the other. Nature, in all her organizations, rejects straight lines: they are no where to be found, and as the progression of a curve they imply a contradiction. The contour *f*, is the most shocking of the six. *a*, Just begins to enter into the order of possible beings, but the others gradually depart from it. The more a forehead shall approach one of these forms, the more destitute such a person will be of warmth and imagination: it necessarily supposes a sluggish understanding and a temperament of ice.

What a difference between all these foreheads and that at the bottom of the page! How natural this last is! How much it puts us at our ease! For whatever deviates from Nature inflicts pain, whereas we are always pleased and rendered happy by a regular form. The one before us does not rise to superiority, but it denotes a clear and sound judgment, productive force, the gifts of reflection and eloquence.

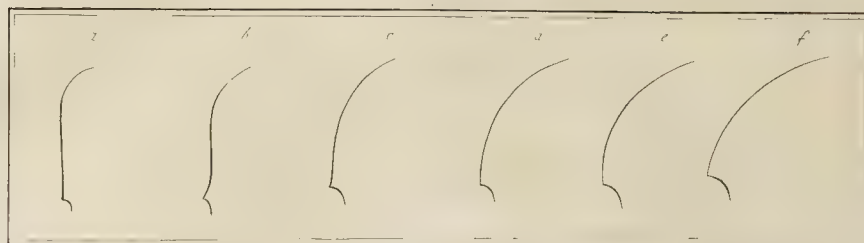


ADDITION K.



From 1. to 7. the frontal sinus gradually strengthens, and the physiognomical expression resulting from these cavities thence becomes more and more fatal. Strictly speaking, forehead 1. may be sensible, but 2. is evidently less so, and will never form any but imperfect or confused ideas. 3. Is a little better than 2; and 4. would be superior to 3. if it sloped more backward. 5. Is under the dominion of that species of obstinacy which is peculiar to mental imbecility, and this defect becomes still more glaring in Nos. 6. and 7.

With ever so moderate a share of instinct, of tact and experience, after the slightest study of the forms and style of Nature, it must be evident, beyond the possibility of doubt, that with foreheads similar to these, the rest of the face is completely irregular and disgusting.



You may believe me on my word, of all these contours there is not a single one which can possibly exist; or, admitting the possibility, it would infallibly imply the greatest mental weakness, not to say complete imbecility. Your own tact must have already anticipated or confirmed this decision; if not, make the experiment for yourself; run over a thousand silhouettes, study ten thousand foreheads, (I have studied thousands and ten thousands) and you will universally find, as I have done, the uniform language of truth. There may be foreheads similar to the five last from *b* to *f*; but never will they thus terminate in a point. Never have the laws of Nature associated this point, this rapid transition, with a curve so decided, and whatever contradicts Nature, is false or ridiculous. In the foreheads *d*, *e*, *f*, the transition to the nose ought to be gentle, and almost without slope. Observe, I intreat, the concavity of *b*, keep it in memory, look for it, and if ever you find it in a person ever so little distinguished, name him, and I will cheerfully submit to any punishment you please to inflict.



CHRISTOPHER WREN

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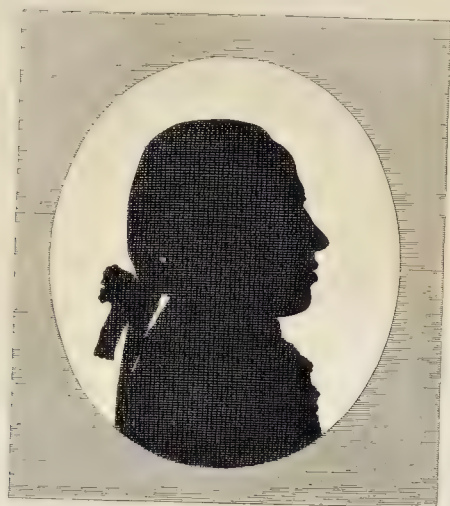


OF THE DIFFERENT PARTS OF THE BODY. 323
ADDITION M.



All these forms are contrary to Nature. *a.* Alone still resembles it less or more. There would be a certain degree of dignity in *b*, but for the sharp point which terminates it. *c.* Is sinking into obduracy; I could suppose it possessed of memory, nay even of sagacity; but it is equally defective in the qualities of the heart, and in the reasoning powers. From *d*, to *g*, we have frightful caricatures of obstinacy the most inflexible.

Let us exhibit in contrast an open forehead, prompt at seizing and unfolding its ideas. I discern in this profile a gentle sensibility, but which will never rise into a wild enthusiasm. Accuracy, facility, and a luminous mind; an exquisite judgment, always supported on good principles; upright and sound reason, which, without stifling the emotions of the heart, knows how to restrain them within proper bounds—I promise to myself all these qualities in the original.



FRAGMENT FIFTH.
ADDITION N.



The form of the forehead determines the entire form of the face. This part alone is sufficient to the observer to enable him to frame a judgment of the whole, and to establish his inductions. Let the contour of the forehead be exactly designed, and you will see at once whether the rest of the profile is well given or not.

The silhouettes 1, 2, 3, represent the same individual, but they have not been traced with equal accuracy. Though I never saw the original, I believe, however, that, excepting the under part of the nose, copy 1. is the most faithful. 3. Is of a character more unpolished and more superficial than 2, and this again is inferior to 1, as to the traits adjoining to the mouth.

There is more continuity in No. 1. Independently of a certain childish simplicity, you find in it precision, depth, and force—not such as rises to vehemence, but that species of force which is the result only of a gentle elasticity. The forehead alone indicates a delicate structure, little formed for impetuous emotions.

In 4. every thing announces elevation. You likewise discern in it a mind violent, restless, ever aiming at bringing itself forward. Of

a con-

a conception uncommonly rapid, he analyzes not his ideas with the coolness of reflection. Rarely will he cast a look behind. This man has the pride of great souls, but he must combat obstinacy, and that is a difficult task. If, however, an interesting object should happen to divert his attention, it may be in his power, at least for some moments, to bend his stately character.

The almost imperceptible sinking of the forehead gives to the silhouette below an air more severe and less tractable. The mouth likewise is more reasonable, more severe, and consequently less gentle than that of No. 4.





Four filhouettes traced by an unexperienced hand: they rather lead us to conjecture that these are extraordinary personages, than announce that they are such. The lips are all sadly maimed, and for that reason the expression of them is either vague, or mean. These phyfionomies, which, by the way, I am not acquainted with, are very judicious, replete with serenity, frankness, and rectitude. 4. Is a noble fellow, in every sense of the word: his features form the greatest contrast with 1, but this difference is by no means to the disadvantage of the latter; he is indeed less enterprising than the other, but he investigates objects more profoundly, and analyzes them better. Though the nose of 2. is certainly defective in point of design, it displays, however, extreme delicacy of sense and judgment. I would choose the 3. in preference, for my counsellor; and, in affairs of importance, would carefully shun whatever was not sanctioned by his approbation. These are the persons who deserve a place in the cabinets of princes. With such guides it is scarcely possible to fall into very gross imprudence.

ADDITION P.

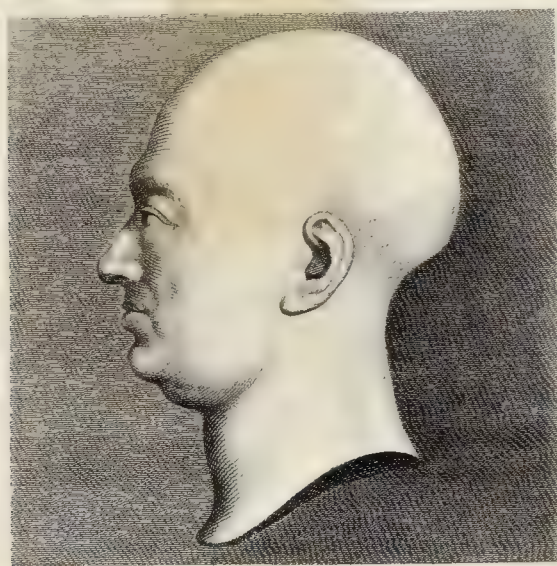
I am going to present to my readers different profiles of one of the greatest men of the age we live in; and these copies will furnish an interesting text for my physiognomical remarks on the forehead and occiput. My commentary was composed a considerable time ago, but previously to publication I had an ardent desire of personal acquaintance with him who is the subject of it. I at length obtained this satisfaction in August 1785, and am indebted for it to the Count *de Reufs* and his lady. I was persuaded beforehand that I should discover in the original many things which, to no purpose, I looked for in his portraits; a variety of details which escape even painters the most celebrated for their skill in taking likenesses. My conjectures have been completely justified. How is it possible to reproduce, by the pencil or the graver, and especially in busts, a tall stature, complete, and homogeneous in all its parts—the noble simplicity of his deportment—his step firm, but light and easy—the dusky complexion, without being pale, which may be denominated *the colour of meditation*,—and that delicate carnation which belongs exclusively to the *Thinker*! I must farther pass over in silence whatever was expressive and significant in Mr. *Bonnet's* manner of receiving me; for it is of that gentleman I speak. It is with the portraits of this illustrious scholar, as with all those of superior men; a likeness is distinguishable, though the resemblance be imperfect.

The four portraits which we are going to examine have *all* a fund
of

of good-nature and reflection. In the silhouette, which, however, is far from being perfectly exact, the forehead is expressed with the greatest truth: it shews most distinctly the *Analytical Thinker*.



I cannot say so much of the profile below, which is the recent production of a friend particularly attached to Mr. *Bonnet*. It is possible that the copy may have lost more or less in the hands of the Engraver; but as it was etched after the drawing itself, the principal form cannot have been greatly altered. This one is, however, too much lengthened, and from that very circumstance does not do justice to the *penetration* of the original. Notwithstanding this fault, I declare, in preference, for this head, as far as the *occiput* is concerned though this part, after all, is not sufficiently shaded. Cover every thing belonging to the face, properly so called; shew to the Physionomist that occiput only—he will not hesitate an instant to ascribe to it an immense capacity. He will not be astonished, at least he will



not contradict you, if you say, ‘Here is a sphere of ideas clear, distinct, and well arranged, which no other organization is capable of embracing, nor even of measuring. There is in that immense multitude of ideas neither confusion, nor opposition. The vast productions of that mind bear, both in the combined whole, and in each part, the impress of clearness, of exactness, and precision. Few men unite, as he does, so much *penetration*, *knowledge* so extensive, and such powers of *arrangement*—three qualities which so rarely meet, or which are scarcely ever to be found in just proportion. This head contains the germ of twenty-four volumes of philosophy, through the whole of which runs the same spirit of clearness, profundity, and harmony.’ No one has seen *Bonnet* who has not seen his skull. On account of this part alone, a head so extraordinary, so unique, deserves to be modelled in plaster, and placed in every academy. Nothing more would be wanting to reconcile to our science the most obstinate unbelievers—for it is an admitted point, that *Haller* perhaps excepted, it would be difficult to produce the example of a genius possessed of the prodigious extent and universality of *Bonnet*—and it is equally certain, that a skull like his is a phenomenon altogether as rare as himself, perhaps unparalleled. What an advantage to Physiognomy, or, which amounts to the same thing, to the philosophic and practical knowledge of man, if an able Mathematician should acquire the power of indicating and of estimating all the gradations, of which the curve, of which the arch of the occiput is susceptible, from heads the most sublime, down to the most ordinary and the most destitute of sense!

I must subjoin a few observations on the forepart of the profile. Whether it be the fault of the Designer or Engraver, whether they must divide my censure between them, or whether both are blameless, it is nevertheless certain, that the face has scarcely a resemblance, and that it absolutely preserves nothing of the character of the original.

ginal. Neither has this character, I admit, been perfectly expressed in the following busts; it appears however in them to a certain degree. *Meditation* and *good-nature* are the two fundamental traits of Mr. *Bonnet's* physionomy, and I here perceive neither the one nor the other. The eye is nothing less than meditative; it is to the last degree discordant with the occiput. The whole section from the upper lip to the neck, is too much rounded, not sufficiently shaded; the spirit and soul have been, if I may use the expression, effaced; there are no remains of ingenuity, precision, or delicacy. The transition from the forehead to the nose has even contracted a mean air, absolutely incompatible with a physionomy in which every thing is simplicity, harmony, and homogeneity. I repeat it, and every day I renew my complaint, there are few designers and painters really Physionomists, who understand how to fill their minds with the character of a great man, and to concentrate that character in his portrait. This harmony of the whole, which is the very thing that constitutes the *beautiful* in Nature, is almost always missed in works of art. The most generally known, and the best executed portrait of Mr. *Bonnet*, is that of *Juel*, which I have seen in the study of our philosopher, and which is engraved as a frontispiece to the great edition of his works. This production certainly merits, on many accounts, just commendation. I admire its noble simplicity, the spirit of reflection and meditation which the Painter has diffused over the whole figure, and which extends even to the extremities of the fingers, so that you can say without affectation, the hand meditates as well as the head. I have likewise with pleasure found in this picture the man in whom an undeviating attention seems to be the *mother of genius*; but on carefully comparing the original with the copy, we immediately perceive, in the latter, many imperfections more easily felt than indicated. I shall not dwell on the almost unpardonable fault of fore-shortening the waist, when the portrait is painted

painted the size of nature; fore-shortening, which always gives to the figure a childish exterior, and an air of littleness. I speak only of the *forehead*, and of certain slight shades infinitely significant, which our Artists mercilessly sacrifice to I know not what imaginary *decorum*, in contempt of the rules of Nature, who so well observes decency in every thing. The seat of meditation is evidently fixed between the eye-brows: that is its true and only place. Is it a void? Then pretended meditation is nothing but vain grimace, or, at best, an affair of memory. Long before I got acquainted with Mr. *Bonnet*, I was certain, as certain as it is possible to be of what we have not seen, that I should discover in this part of his face the traces of *concentration*; and, in effect, the search did not cost me much trouble.

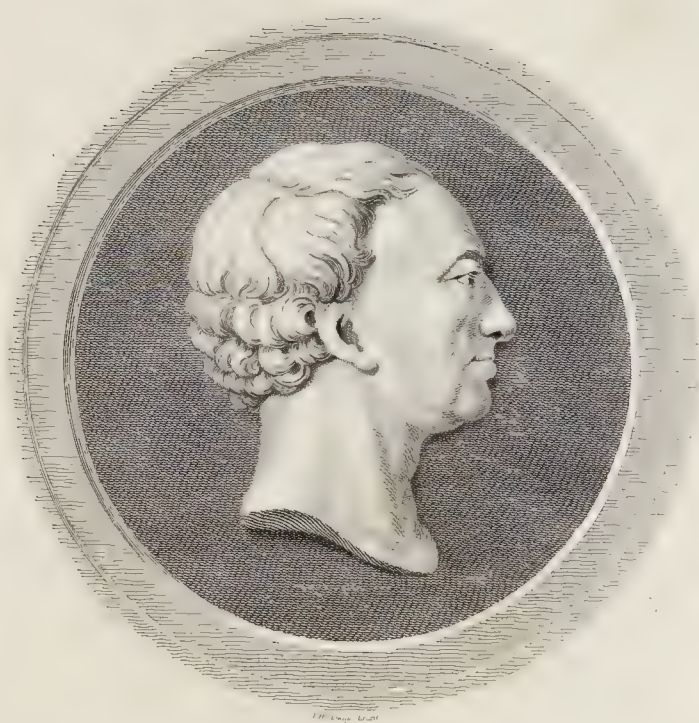
Let me now add some remarks on the profiles of the large print. There is much truth in both, and they are not unworthy of that singular man, who, for justness, clearness, fertility, order, and combination of ideas, has not, perhaps, his equal. It would be a proof of weakness to imagine, that this physiomy could be that of a contracted being. The calmness of wisdom, a gentle philosophy, employed in the search of truth, and indefatigably pursuing its object, a strength of mind which permits nothing to escape, and undisturbed by an impetuous ardor.—all this must strike us in these two heads: here it is impossible not to discover the *Thinker*. That of the medallion seems to have more ingenuity, and, at the same time, a more masculine character, than the portrait under it; but this last is better shaded, and more expressive: it denotes greater facility of ideas, and consequently a richer fund. The contour of profile 1, has most firmness, ingenuity and exactness; but the form of the head, by being rather too much shortened, has not all the delicacy of profile 2, which, taken for all in all, is probably the best likeness of the four. I conclude this fragment of a fragment, by
expressing



BONNETT

of GENEVA.

Engraved by J. H. Thompson & Co. from the original.



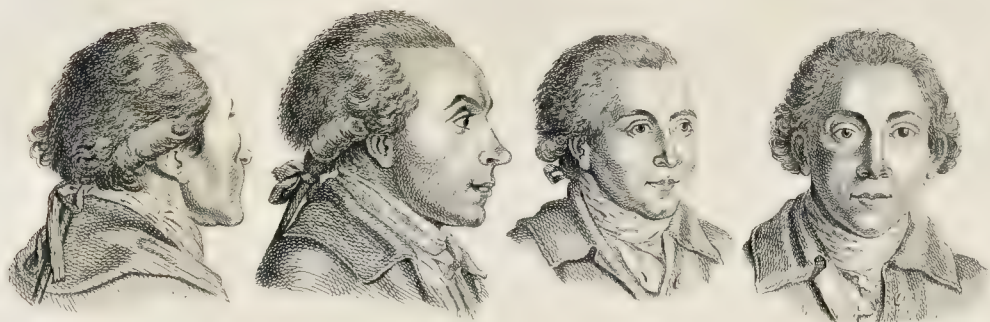
BONNET,

of GENEVA.



OF THE DIFFERENT PARTS OF THE BODY. 333

expressing a wish, that all who pronounce the name of *Bonnet*, may understand how to prize the infinite merit of that respectable scholar. As a Philosopher, I boldly place him between *Leibnitz* and *Wolff*—as a Naturalist, between *Haller* and *Buffon*—as a Writer, between *Montesquieu* and *Rousseau*. Happy the man who shall equal him in goodness of heart, in simplicity of manners, in purity of virtue.



If there be the smallest incorrectness in the delineation of the form, if the harmony be ever so little disturbed, it is excessively difficult to judge of the face. It is this form, it is this harmony, it is the matching and connexion of all the parts, which constitute the beauty of the whole, and consequently also the merit of the design—and yet most Artists slightly pass over all this. You have here the same face presented in four different positions. On the supposition that one of these copies is exact, it necessarily follows, that the other three are not so, though they all preserve a fundamental resemblance, and each announces a good and generous character. One of two things must be true; either that the look of the original says nothing, or, what is more probable, that the eye of the Designer is good for nothing, that he has badly observed, badly apprehended, and badly expressed his model—for the three last faces of the series have eyes and see not, a fault but too common, and yet forehead 2, seems to promise expressive eyes. Is it credible, that I perceive in 1, more of truth and energy, than in the other three together? You must not pretend to have thoroughly investigated a face, till you have studied it in at least these four different situations. Now of all possible

OF THE DIFFERENT PARTS OF THE BODY. 335

possible attitudes, no one is more positive, less vague, and less liable to illusion, than that which displays from behind the exterior contour of the forehead, the cheek-bone, and the extremity of the nose. There is less foul, and less sound sense, in faces 2, 3, 4, united, than in 1, taken separately.

Here let us close this branch of our subject. A great quantity of materials still press for admission into the volume, and we shall besides have frequent occasion to resume the subject of the forehead, the profile, and the form of the face. I satisfy myself at present with repeating my entreaties to the attentive Reader, who attaches himself seriously to the search of truth, and expects from it his own happiness, and that of his fellow creatures—I exhort him more and more to study the form of the face in general, and that of the forehead in particular: he must consider these two objects as the foundation of Physiognomy, because they admit not of the slightest disguise, and assist us in discovering all the rest.

In order to facilitate this study, I invented, several years ago, a species of *frontometer*, whose object was to determine the basis of the forehead, and consequently the sum of all its rays. I likewise gave, in the German edition of my book, a description and engraving of this machine; but as it is impossible either to describe or draw it with sufficient accuracy, to have it executed according to my idea, and as in the application it appeared to me neither sufficiently commodious, nor sufficiently certain, I have suppressed the plate of it, which I had got engraved for the French edition. The want of it may be supplied, meanwhile, by forms of the forehead, moulded in plaster, which are easily cut in pieces, and may afterwards be applied to paper for the purpose of drawing them. I may possibly indicate, likewise, at the end of my work, a method still more simple, for determining the forms of the face, and the relations of the forehead,

* * *

C H A P. IV.

*Of the EYES and EYEBROWS.*1. *Of the Eyes.*

I can run no risk in abridging a subject which Mr. de *Buffon* has treated in a manner so superior, a subject which has already occurred in more than a hundred places of this work, and which I must still resume in almost every page. Besides, no theories can give us, without drawings, distinct ideas in Physiognomy, or establish precepts infallible in their application; and, even though this were the case, most of our Observers would always prefer governing themselves by the movements and pathognomy of the eye, rather than form a judgment of it from the contours, or from that species of solidity which may be adopted as a contrast to its mobility. In the mean time, I presume to flatter myself, that the following succinct observations will not be altogether uninteresting to the attentive reader.

The movements of the eye, be what they may, are only results from its form, and its specific nature. When the general character of the eye is known, you may figure to yourself a thousand individual movements, which shall be exclusively proper to it, in an infinite number of given cases. I will go farther, and affirm, that its form alone, its contour, or even a simple exact section of the contour, will be sufficient to the intelligent Physionomist, fully to determine the physical, moral, and intellectual character of the eye.

I begin with some miscellaneous observations which experience has suggested to me.

Blue eyes announce more weakness, a character softer and more effeminate than *hazel* or *black* eyes. Not that you may not meet with

persons very energetic who have blue eyes; but, upon the whole, hazel eyes are the more usual indication of a mind masculine, vigorous, and profound, just as genius, properly so called, is almost always associated with eyes of a yellowish cast bordering on hazel.

It would be an interesting inquiry, as an exception to this rule, Why blue eyes are so rare in China and in the Philippine Isles; why they are to be found only in Europeans, or Creoles; though the Chinese are the most effeminate, the most voluptuous, the most peaceable, and the most indolent of all the nations of the globe.

Choleric persons have eyes of different colours, rarely blue, more frequently hazel or greenish. Eyes of this last species are, in some sort, a distinctive sign of vivacity and courage.

I have seldom found clear blue eyes, in choleric, and scarcely ever in melancholic persons. This colour seems to be particularly attached to phlegmatics who still preserve a fund of activity.

When the border, or last circular line of the upper eye-lid, describes a complete arch, it is the mark of a good disposition, and of much delicacy, sometimes also of a character timid, feminine, or childish.

Eyes which, being open, or not being compressed, form a lengthened angle, acute, and pointed, toward the nose, pertain, if I may venture to say so, exclusively to persons either very judicious, or very cunning. If the corner of the eye be obtuse, the face has always something childish.

When the eyelid draws itself almost horizontally over the eye, and cuts the pupil diametrically, I usually expect a man of much acuteness, extremely dexterous, and of superior cunning—but I do not mean to insinuate, that this form of eye is incompatible with integrity: I have had frequent conviction of the contrary.

Eyes widely expanded, in which a great deal of white appears under the pupil, are common to both the phlegmatic and the choleric

leric temperaments. But on making a comparison, they are easily distinguished. Those of the former are feeble, heavy, and vaguely designed; the others are full of fire, strongly marked, and less sloped: they have eyelids more equal, shorter, but at the same time not so fleshy.

Eyelids retreating and very much sloped, for the most part announce a choleric humour. You discern in them also the Artist and the man of taste. They are rarely to be found in woman; and are, at most, reserved for such females as distinguish themselves by extraordinary strength of mind or judgment.

* * *

As a sequel to these observations, I shall quote those of two Authors, worthy on every account to be respected as authorities.

I. MR. DE BUFFON.

‘ In the eyes, more than in any other feature, are depicted the
‘ images of our secret agitations, and there they are chiefly dis-
‘ tinguishable. The eye belongs to the soul more than any other
‘ organ, it seems in perfect contact with it, and to participate in all
‘ its movements; it expresses passions the most lively, and emotions
‘ the most tumultuous, as well as movements the most gentle, and
‘ sentiments the most delicate; it conveys them with all their force,
‘ with all their purity, just as they arise; it transmits them with a
‘ rapidity which instantly communicates to another the fire, the
‘ action, the image of that soul from which they proceed. The
‘ eye receives and reflects at once the light of thought, and the
‘ warmth of feeling: it is the sense of the mind, and the tongue of
‘ intelligence.

‘ The most usual colours of eyes are the orange and the blue, and
‘ most frequently these colours are found in the same eye. The
‘ eyes

' eyes which we imagine to be black, are only of a yellow-brown,
 ' or deep orange. To be assured of this, we have but to examine
 ' them nearly; for when you view them at some distance, or when
 ' they are turned full on the light, they appear black, because the
 ' yellow-brown colour shews so strongly on the white of the eye,
 ' that we imagine it black from its opposition to the white. Eyes
 ' which are of a yellow less upon the brown, likewise pass for black
 ' eyes, but they are not reckoned so beautiful as the others, because
 ' that colour shews to less advantage close to the white. There are
 ' likewise eyes yellow and bright yellow; which do not appear black,
 ' because these colours are not deep enough to disappear in the
 ' shade. We very commonly see in the same eye shades of orange,
 ' yellow, grey, and blue: wherever there is blue, be it ever so slight,
 ' it becomes the prevailing colour. This colour appears in filaments
 ' through the whole extent of the iris, and the orange is in little
 ' flakes around, and at some small distance from the pupil: the blue
 ' effaces this colour so powerfully, that the eye appears all blue,
 ' and we perceive no mixture of orange but on a very close inspection.
 ' The most beautiful eyes are those which appear black or
 ' blue: the vivacity and fire which constitute the principal character
 ' of eyes are more brilliant in the deep colours than in the half-
 ' tints of colour; black eyes, therefore, have more force of expression,
 ' and more vivacity, but there is more softness, and perhaps more delicacy,
 ' in blue eyes. You see in the first a fire uniformly brilliant, because the
 ' ground which appears of an uniform colour, sends back from all points
 ' the same reflexes, but we distinguish modifications in the light, which
 ' animates blue eyes, because there are several tints of colours which
 ' produce different reflexes.

' There are eyes remarkable, if I may say so, for being of no colour:
 ' they appear to be composed differently from others; the iris
 ' has

‘ has only shades of blue or grey so faint, that they are almost white
 ‘ in some places: the shades of orange you find in them are so slight,
 ‘ that you scarcely can distinguish them from the grey and the white,
 ‘ notwithstanding the contrast of these colours; the black of the pu-
 ‘ pil is in this case too marked, because the colour of the iris is not
 ‘ deep enough—nothing is visible, so to speak, but the pupil isolated
 ‘ in the middle of the eye. Such eyes say nothing, and their look
 ‘ appears fixed or wild.

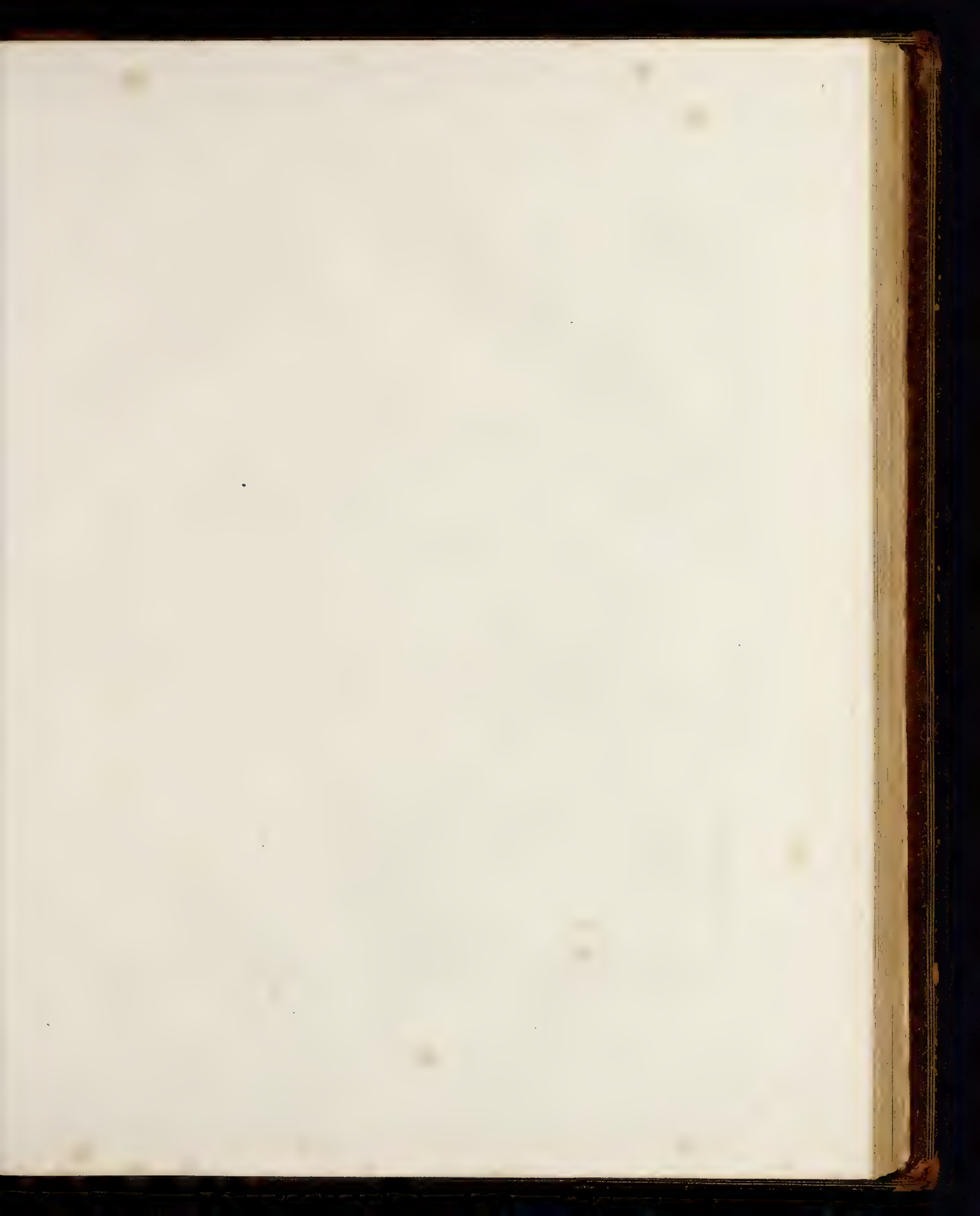
‘ There are likewise eyes the colour of whose iris borders on green;
 ‘ this colour is more uncommon than the blue, the grey, the yellow,
 ‘ and the yellow-brown: there are likewise to be found persons whose
 ‘ eyes are not of the same colour. This variety of the colour of
 ‘ eyes is peculiar to the human species, to that of the horse, &c.’

II. WINCKELMANN.

History of Ancient Art. Tom. II. p. 134.

‘ The form of the eyes differs in the works of Art, as in the pro-
 ‘ ductions of Nature. In the images of Divinities, and in ideal
 ‘ heads, it differs to such a degree, that the eyes are their character-
 ‘ istic features. In the heads of Jupiter, Apollo, and Juno, the
 ‘ cut of the eye is large and rounded; it is of less than usual length,
 ‘ in order to give greater majesty to the arch which crowns it.
 ‘ Minerva, in like manner, has large eyes, but the eyelids are brought
 ‘ down over them, in order to give her look a virgin air. Venus,
 ‘ on the contrary, has little eyes: the under eyelid, drawn upward,
 ‘ characterizes that grace, and that languor which the Greeks call
 ‘ ὑγρὸν, [*humid*]. By eyes of this nature the Venus-Urania is distin-
 ‘ guished from Juno. Hence it is, that those who have not made
 ‘ this observation, have taken the Venus-Celestis for a Juno, and the
 ‘ more readily that both are represented with a diadem. Several mo-
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‘ dern artists, who meant, no doubt, to surpass the ancients in this feature, have imagined that they were expressing the *Βούπις* [*ox-eyed*] of Homer, by giving such a prominency to the globe of the eye, that it seems starting from the socket. The modern head of the pretended Cleopatra in the Villa de Medicis, has eyes of this kind: the eyes of that head have a strong resemblance to those of a strangled person. A sculptor of our own day appears, however, to have taken these very eyes as his model, in executing his statue of the Virgin, placed in the Church of *St. Carlo al Corso* at Rome.’





ADDITIONS

TO SECTION I. OF CHAPTER IV.

A.

CONTOURS OF EYES.

In the simple outlines of the annexed plate, the expression varies from repose the most immoveable, from icy coldness, to the most violent excess of rage and fury; not one of these eyes, however, is natural. They will not be confounded undoubtedly with any other part of the face, they may be guessed at by resemblances and approximations; but never will the Connoisseur take them for exact copies of the human eye; they are mere rough-draughts at best. 1. Presents a total nullity. 2. Has an air of innocence. 3 and 4. are probably attempts to exhibit the fundamental lines of an astonishment blended with fear. 5. Is the imperfect image of profound sorrow seeking to vent itself. In 6. an attempt is made to represent the horror of fear, and in 7, the horror of rage. 8. Is a demoniack.

Let us take a moment's relief by contemplating the eye of the vignette, in which shine forth the soul and genius of one of our German poets.



ADDITION B.

EYES.

There is not a single one of these which you would ascribe to an idiot or a madman.

1. Appears to me infinitely judicious, and of determined resolution, not to say more. This is the eye of a hero, though the angle is too short, too much blunted, and the contour of the under eyelid too feebly expressed.

I remark less elevation of soul in 2, which perhaps supposes more precipitation than persevering firmness; it is likewise more passionate, more easily moved than the preceding; and the eyebrow, besides that it is incorrectly drawn, is not sufficiently expressive.

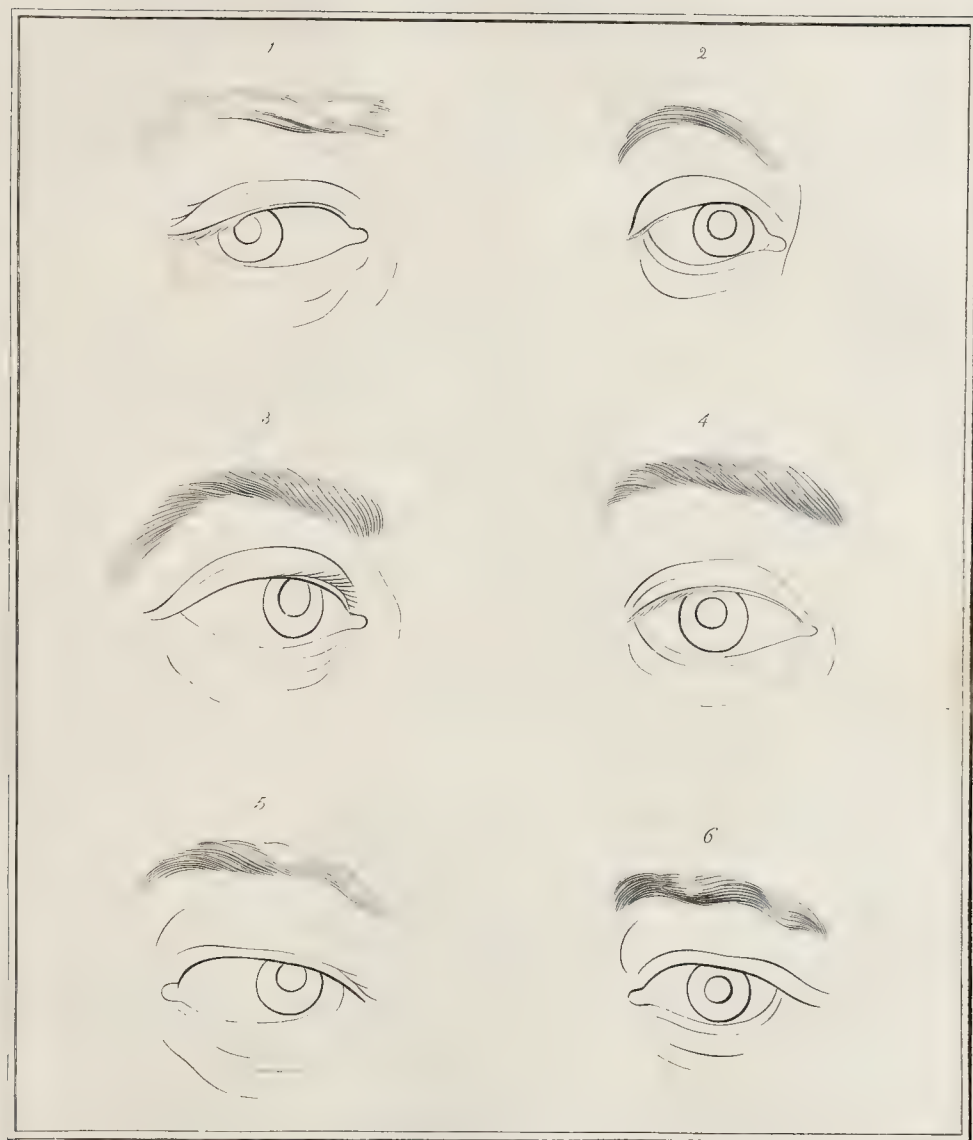
In all the eyes of this plate, and especially in 3, we must not reckon the under contour as nothing, the design of which is vague and timid. That excepted, this eye is replete with boldness and dignity. Its look will seize objects promptly, and with accuracy, but will not penetrate them to the bottom.

4. Is the most passionate of all; it likewise surpasses all the rest in haughtiness, courage, and pretension.

The intensive force of 5, is cramped within narrow limits, and I should be tempted to call it *a force of execution*.

Passion seems more or less to mislead 6, he is halting between genius and folly.

The eyebrows in general are neither exact, nor natural, nor physiognomical.





ADDITION C.



These eyes are of a different character; at the same time they are defective in precision and truth.

In 1. the eyebrows form a shocking contrast with the eyes. These bear the impress of genius: those have no signification whatever.

The look of 2, possesses a consummate prudence. These are the eyes of a senator, or of a minister of state, who plunges into political calculation, who attracts or repels men in a decisive manner, who frequently overwhelms them, but who, take him for all in all, is a person essential to the post he fills. Aiming at the enjoyment of every thing, he enjoys nothing, because he has not the art of gaining affection. The nose likewise is in perfect harmony with the eyes, and discovers no less wisdom.

3. Is rather a sketch than a finished drawing. Such eyes can belong only to the face of a young girl; they are incapable of attention, without expression, without an object and without a plan.

The eye below is that of a very promising young man. His just and rapid look will embrace every thing, and he will certainly succeed in the imitations of art.



CONTOURS OF EYES.

Eyebrows so wild, and at the same time discovering so much of the mannerist, are wholly out of nature.

The eyes too want calmness and gentleness, but you remark in them an extraordinary force, or, at least, pretensions to that force.

3. Is the most serene, the most profound, approaches nearest to genius: he will never undertake any thing inconsiderately; rarely will he be mistaken in his conjectures; you must lay your account more frequently with his censure than his approbation.

Neither is 1, a man on whom you can easily impose, unless his imagination be heated by his uncommon vivacity. He will decide promptly, but I would not greatly depend on his perseverance: his glance, less reflecting than 3, has so much the more penetration.

The excessively blunt corner of the eyes excepted, 2 is certainly a great man, respectable for his prudence, for his manner of thinking, for his courage, and for his activity.

If 4 is inferior to him in wisdom, he, perhaps, merits the preference, in respect of moderation and generosity.

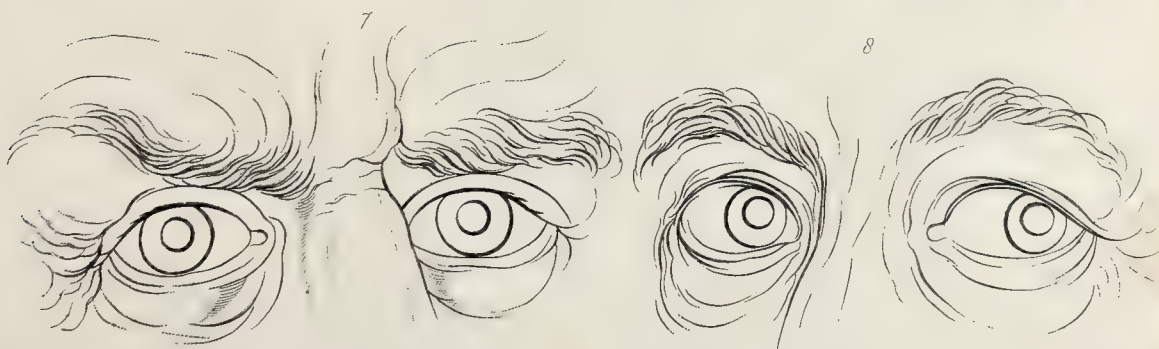
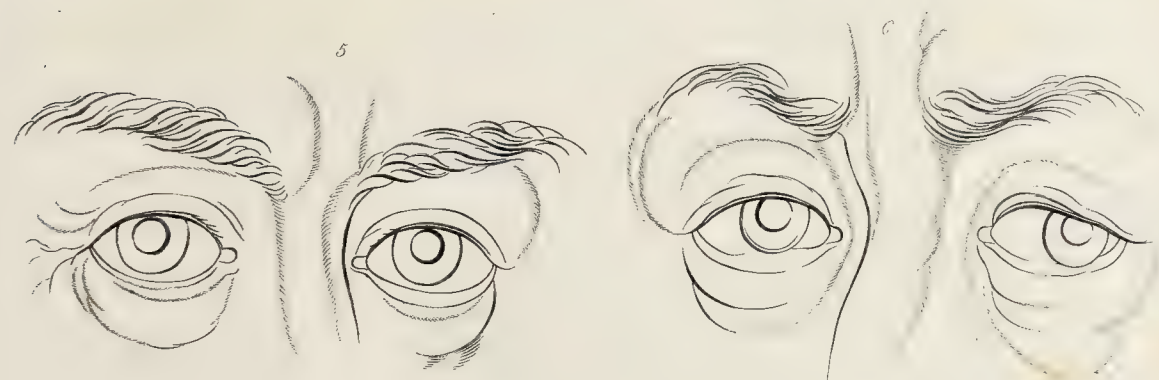
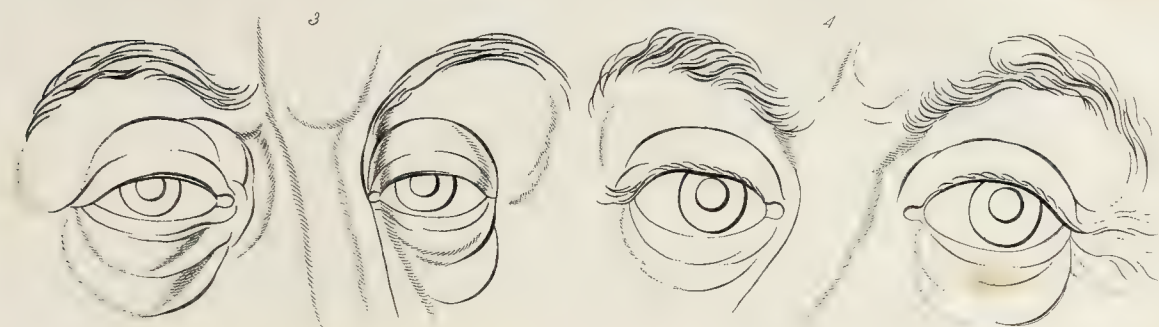
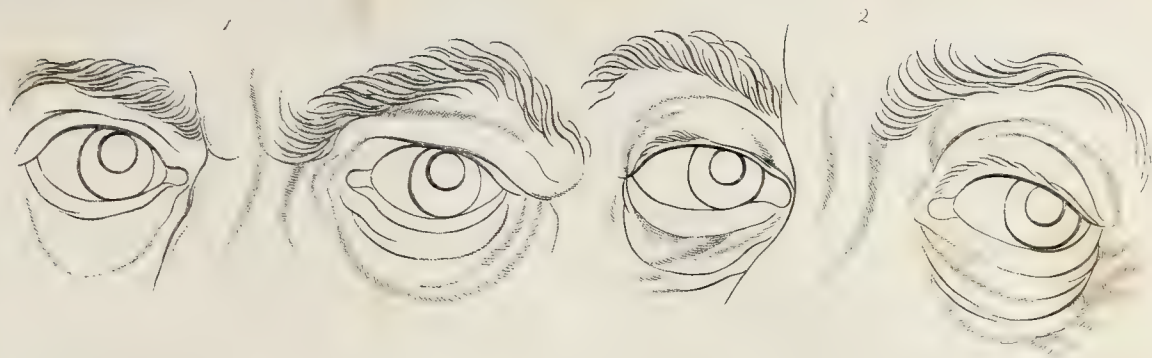
With the same degree of goodness, 5 is more weak, and his want of energy renders him suspicious.

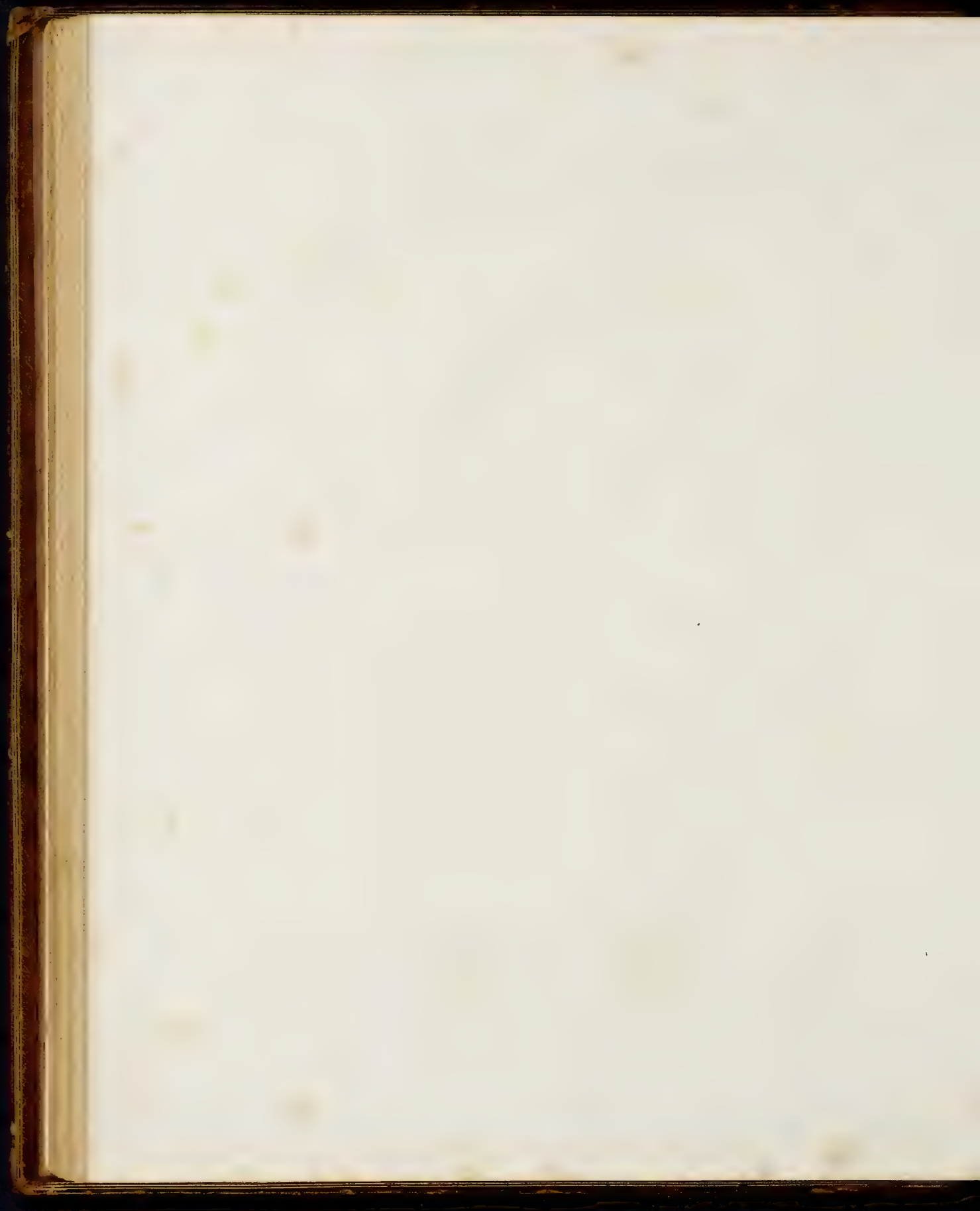
6. Is more energetic than 4 and 5, more contracted than 1, 2, 3.

7. Imperious and passionate, is not governed by true wisdom, and yet I would not hold him up as of middling understanding, still less as an idiot: he domineers, without having any thing imposing: he will make himself feared, at most, by his violence.

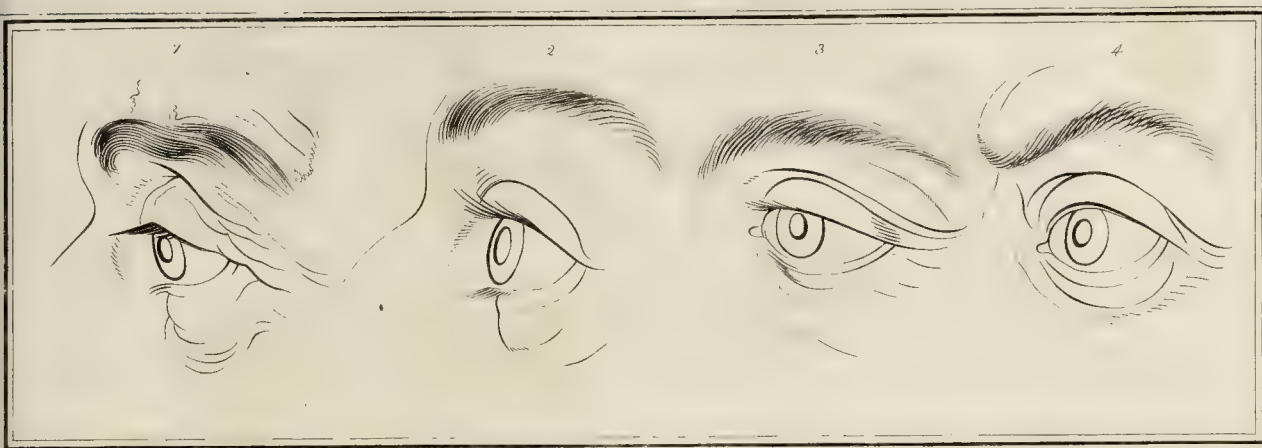
8. A noble and magnanimous character; that clear and piercing look supposes much order, precision, and application; a mind which carries all it undertakes to the highest degree of exactness and perfection.

ADDI-





ADDITION E.



Though I cannot answer for the perfect correctness of design, I pledge myself, however, that all these eyes are much above the common.

1. Sparkles with wit and malice: it is lively and ardent, and can be placed in the head only of an extraordinary man, fertile in forming plans, and dexterous in executing them.

From that character of greatness, dignity, and superiority, I would pronounce 2 to be the general of an army, of illustrious birth and distinguished merit.

The vigorous glance of 3 fixes its mark and hits it. Prompt in seizing the surface of objects, this man is no less exact in penetrating them, and searching them to the bottom. He will not suffer himself to be easily imposed upon.

I would allow to 4 most enlargement of mind, most magnanimity and firmness: he rules without arrogance, with the noble simplicity which his native energy inspires.

ADDI-

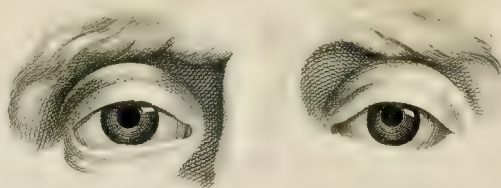
FRAGMENT FIFTH.
ADDITION F.



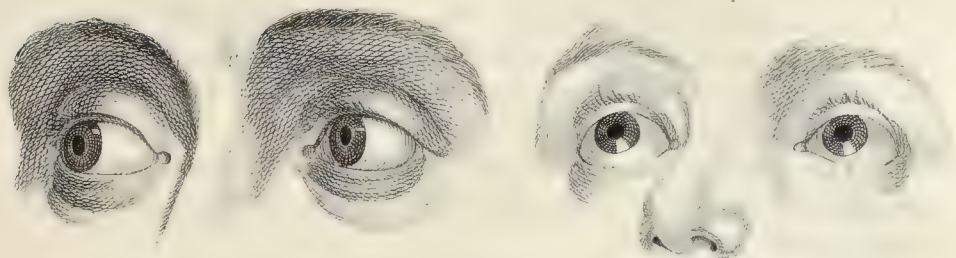
1. and 4. Are two different drawings of the same eye. 2. and 3. Present the eyes of the same head, viewed in front. This look is uncommonly luminous: it flashes like lightning, but it passes away as quickly, and only glances on its object. It is impossible for it to fix, nevertheless it will perceive in its rapidity what a thousand others will hardly catch, by employing the closest attention. The happiest instinct directs it in its observations and decisions; but it is not susceptible of that reflecting calmness, of that constant and persevering affection which serious and profound meditation requires. The eyebrow bears the same character, you discern in it a spirit less accustomed to seek than to find, prompt to seize and to communicate ideas.

Profile 1. is more judicious than 4. because it has the appearance of being somewhat more tranquil.

The eyes at the bottom of the page discover a solid Thinker, who will be in no hurry to act, but who, if occasion require, will know how to force his way, and give proof of his intrepidity. In these eyebrows there is more vivacity, more vigor, and dignity, than in the preceding.



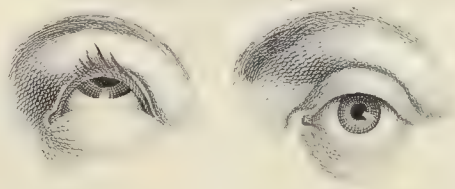
A D D I T I O N G.



1. You discover in these eyes a bold activity, a sense of superiority, vivacity, a manly and determined spirit, a greatness and dignity of soul which frequently rise to the sublime ; which at the same moment, in the same action, in the same word, and the same look, combines the highest degree of simplicity and energy. The contour of the under eyelid is not sufficiently bold, and considerably weakens the whole of the character which we have just traced.

2. Copied after a *Cupid* by *Mengs*. Nothing can be more admirable than the structure, and the arch of these eyes : there is no interruption, no unnatural curve, no disproportion. Every thing here suggests the thoughtlessness of early youth : serious projects and meditations are banished from that look, it breathes nothing but sensuality ; it is a faithful picture of the individual.

In examining the vignette below you discern in the ecstasy, more or less convulsive, of 1. a penetrating spirit, a character affectionate and impassioned. 2. Looks carelessly forward ; it is artless and unaffected, but, at the same time, almost destitute of soul.



A D D I T I O N H.

Let us characterize, in two words, the eyes of the annexed Plate.

1. Force, candor, and goodness. If we pay attention to the energy which the eyebrow promises, we shall find that the contours, and especially the interior contours, are almost too feeble. This eye, without being the eye of genius, is capable of sound observation.

2. The upper part is more expressive than the under, and the obtuse angle of the corner forms a contrast with the under part of the upper eyelid.

3. Furnishes me with the same remark, and suggests the idea of an *energetic fool*, of a man of lofty pretensions, but not destitute of character, and whose vigor is not restrained by wisdom.

4. Loves, believes, hopes, and suffers: he has the power of concentrating different faculties toward one and the same point.

5. Rapidly illuminates every object; every thing singular strikes him, he seizes every thing with facility, he gives to each its true name, and assigns it proper place; but he investigates nothing profoundly, and is not sufficiently calm to employ himself in an accurate analysis.

6. Is more animated, more affectionate, more energetic, and more solid than the preceding.

7. Is superior to all the others: that look is pure, tender, delicate, replete with dignity and genius, but it does not announce a man accomplished in the art of forming and conducting a plan.

8. May have more judgment than seven, more reflection, and more energy, but he certainly has not, like the other, that delicacy of tact which is peculiar to genius, nor that lively and rapid spirit of observation which the sentiment of love bestows.

Eye 9, drawn by a magnifier, seems fond of pomp and glare: and it, in truth, belongs to a Musician of superior genius, whose numerous productions strongly savour of this disposition.

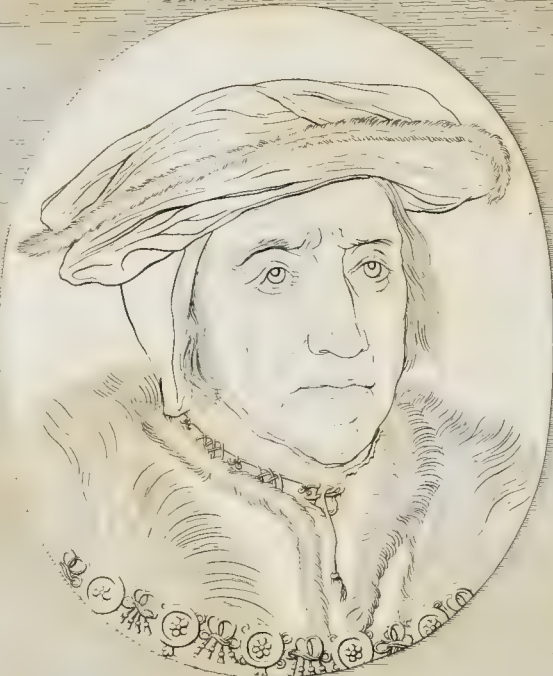
ADDI-







THOMAS HOWARD



BALTHAZAR BECKER

A D D I T I O N I.

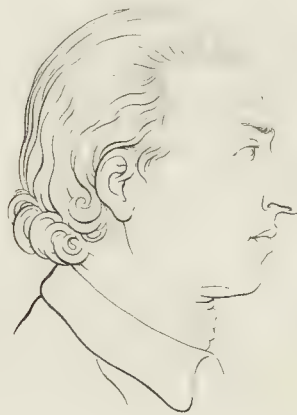
THOMAS HOWARD and BALTHAZAR BECKER.

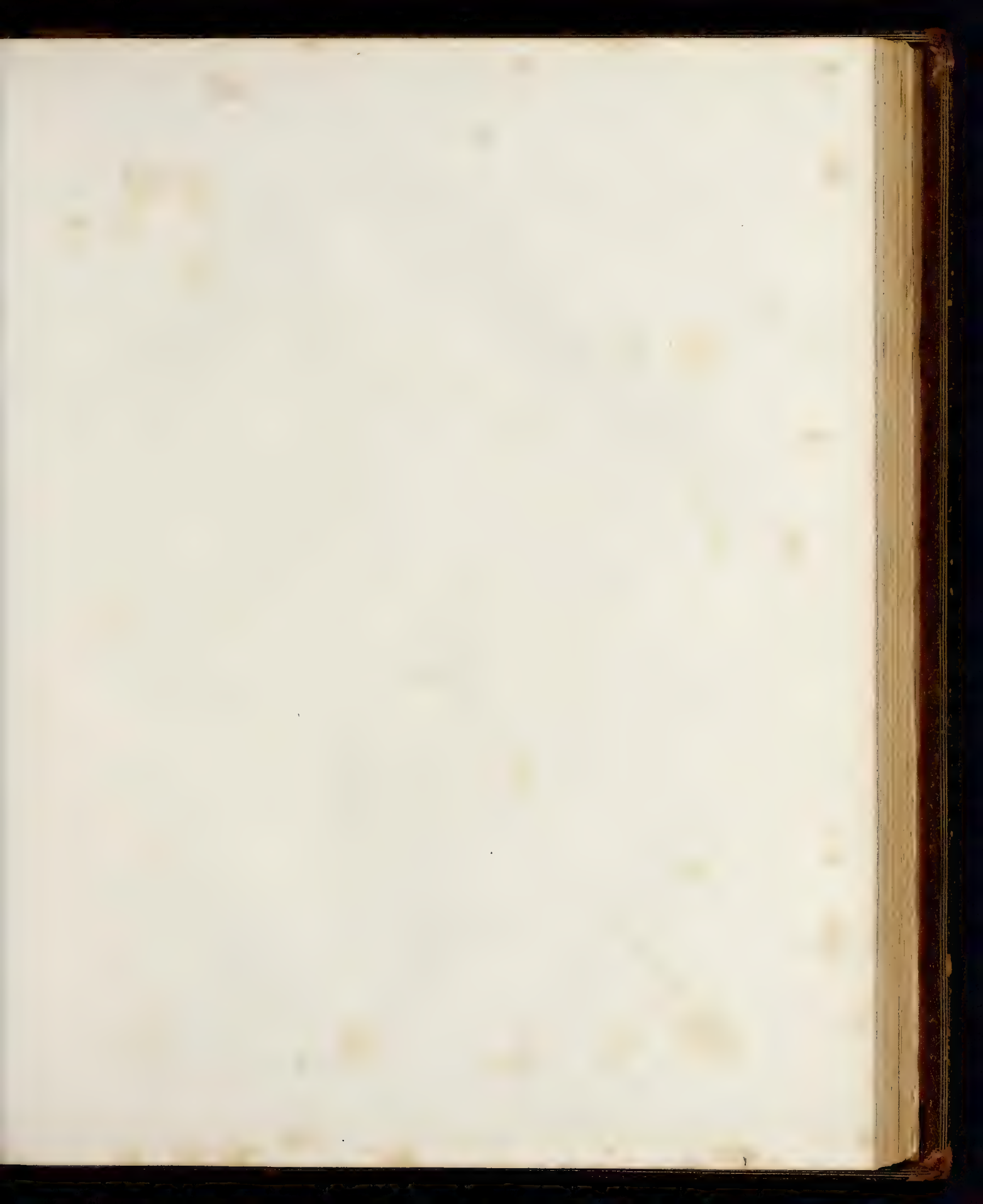
1. *Thomas Howard*, drawn by *Holbein*, with his usual precision. Were the Soldier disposed to deny to this physionomy the courage which constitutes Heroes, the Sage surely will allow it the praise of Wisdom. You find in the look and in the mouth, the address and urbanity which commerce with the world bestows. The forehead, the chin, and especially the eyes, bear the impress of the Statesman, practised in business, occupied with projects of great importance; one who thinks with freedom, who writes with circumspection, and who acts with timidity. I think I discern in the whole of the face a Courtier whose character is naturally harsh, but who has learned to soften it on principle.

2. *Balthazar Becker* may serve as a contrast to the preceding, as well from the form of the face, as from the eyes. Shall I not be accused of reasoning inconclusively if I maintain, that this personage unites at once a penetrating genius, caprice in decision, and a fund of obstinacy? He has the look of a Thinker, the nose and mouth of a man of sense and integrity, rather than of a man of delicacy and acute discernment; but the form of the whole, the forehead, and particularly the eyes, discover a spirit of contradiction, and a decided propensity to conceit.

I present in the vignette the profile of a young man remarkable equally for the dignity, and the originality of his character. The calmness of his look is in perfect harmony with the rectitude of his understanding and of his heart. Confident of his native energy, he endeavours to draw all his supplies from himself, and learns to depend
only

only on his own strength. Adorned with talents, and possessing stores of knowledge, he has the art of enjoying them quietly, and turns them to good account: he conscientiously fulfils the duties of his station: he has taught himself to control and restrain his passions: rarely will they cloud his reason, rarely will they influence the judgments which he pronounces. An eye which observes so calmly, may boldly plunge into labyrinths, without any apprehension of being lost. The eyebrow denotes a mind familiarized to reflection and suffering. What sagacity in the nose! what candour in the mouth!





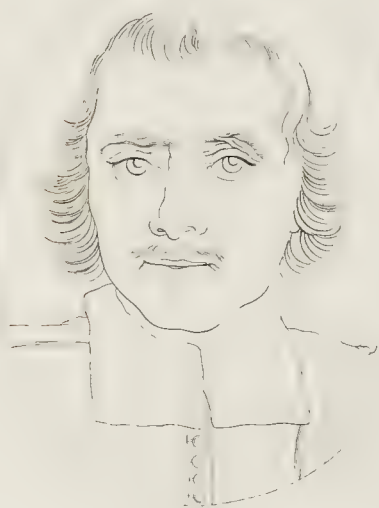
LITENBOGAE



LATTENBURG



GRAI



ADDITION K.

UITENBOGART, CATTENBURG and GRAU.

1. The incorrectness of the under lip excepted, it is impossible not to love so good a physiomy, even though our religious principles should prescribe an aversion to Arminianism, of which *Uitenbogart* was a zealous supporter. I will say more: Might not a face like this be capable of reconciling us to the spirit of that sect? Yes, I attach myself from inclination to that philosophical and peaceful forehead, to that phlegmatico-melancholic look, which nothing discomposes, and which never will disturb any one; which examines every thing without prejudice, which sets up no claims for self, and exercises a spirit of perfect tolerance toward others; which suffers with patience, and completely resigns itself to the dictates of a delicate conscience. That judicious nose, that harmony, and that unity of the whole, must afford equal satisfaction*.

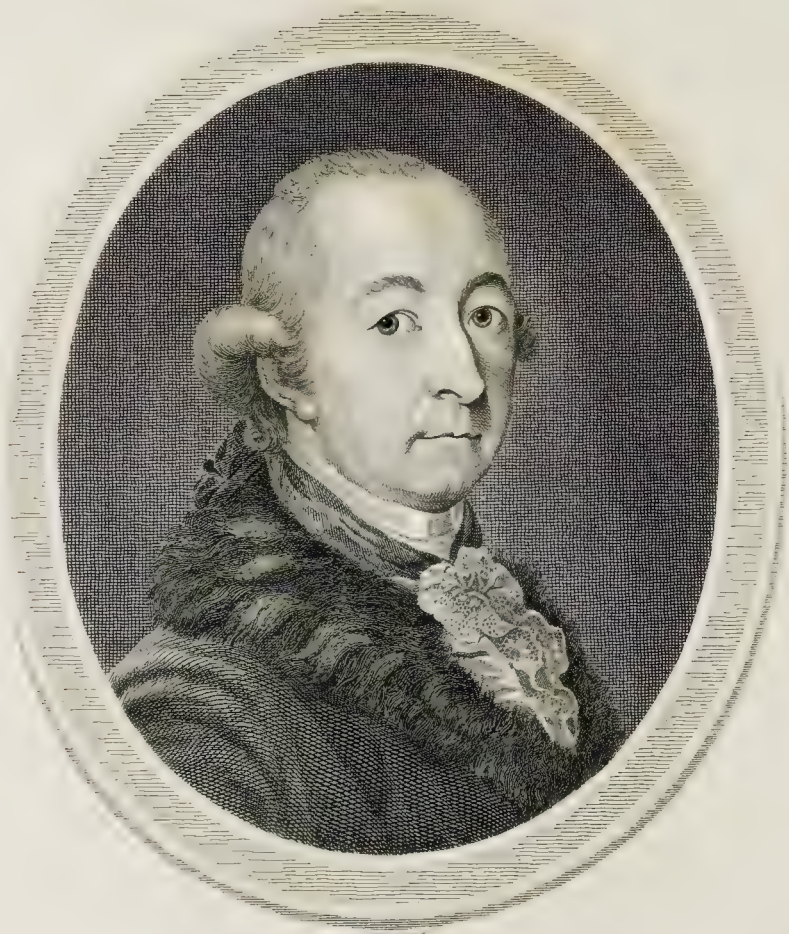
2. The forehead is more harsh, the look more open, blended with a slight infusion of pretension, but, at the same time, free from pride. The eyes of *Cattenburg* diffuse their rays, those of *Uitenbogart* collect them. This last deems himself happy, when, unnoticed by the world, he can give himself calmly up to his meditations. The other is attentive, makes advances to you, endeavours like a friend to outrun your wishes, seeks occasion to oblige you, and cordially grants you his protection.

3. Here are eyes which speak, and which the impulse of their native force calls forth into promineney; they command, (without hav-

* *Mierefeldt* and *Ravenstein*, two of the greatest Painters I know, and who frequently dispute precedence with *Van Dyk*, have employed their pencil in painting this interesting man. *Ravenstein's* portrait of him is in the collection of my brother-in-law, the Senator *Schinz*, at Zurich. It is difficult to say which is most amiable, the Original of the Portrait, or the Painter.

ing, however, that decided empire which distinguishes the look of a *Gustavus-Adolphus*, of a *Loyola*, or of a *Wren*,) they penetrate you, they will not suffer themselves to be imposed upon, they announce a man prepared for every event, who resists without yielding, and whose vigilant activity nothing can exhaust. These eyes, so close to these bushy eyebrows, reject all merely superficial knowledge. The nose completely corresponds to this character.





JOHN HOZE.

A. Hall sc. Robert F. del.

A D D I T I O N. L.

JOHN HOZE,

A celebrated Physician at Richterswyl, in the Canton of Zurich.

The caricature of one of the most eminent, the most affectionate, and consequently, one of the most amiable men with whom I am acquainted. I call this Print a caricature, because the amiableness which constitutes the distinctive merit of the Original, has disappeared under the graver. In these features you see scarcely any thing more than a mind prompt and firm, reflecting and resolute in all its actions; but the sincere and solid friend, whose noble generosity inspires confidence, is hardly at all expressed. That look so penetrating preserves the same force, and the same energy in the Original, but there it is more softened. Such as it is expressed in this copy, it pierces through the surface of things, it enters with precision into every detail. In exact truth this is not the look of gentleness; it is too clear, it discerns, with too much sagacity, falsehood from truth; with such a look a man will give way sometimes to vivacity, and to his natural activity. The nose discovers the love of order and exactness, but, at the same time, a certain degree of reserve. I rank the forehead with those which are denominated *open*: it is the reflex of a serene sky. It is not furrowed by wrinkles, and is incapable of being so. What it does not catch at the first moment, it will never be able to comprehend by dint of meditation: it rejects with detestation even the slightest degree of confusion; and the eye, in its turn, rejects every idea that is vague or obscure. This character, in general, restricts itself invariably to principles of order, justice, and truth. I am persuaded that this man might have raised himself to the first rank among Artists; his capacity, his accuracy, his elegance and taste, would have ensured him the most brilliant success: he possesses exactly that degree of genius which is requisite

quisite for finished execution, and for pursuing and completing an extensive work. I see in him a reason so sound, an imagination so happy, so much serenity of mind, a vigor so manly, so much fire, patience, and precision, so much delicacy and energy of feeling, that if I were called upon to give a receipt for a character perfectly noble and just, zealous in the cause of goodness, and ever active in promoting it, I would prescribe the ingredients of which this one is compounded, the same quantities, and the same mixture.

Those who know the Original, assuredly will not accuse me of having flattered him; and, far from reproaching me with having said too much, will be ready to demand why I have been so sparing in his commendation.

II. EYEBROWS.

The Eyebrows alone frequently become the positive expression of the character of man: witness the portraits of *Tasso*, of *Leon-Baptista*, of *Alberti*, of *Boileau*, of *Turenne*, of *le Fevre*, of *Apelius*, of *Ochsenstirn*, of *Clarke*, of *Newton*, &c.

Eyebrows gently arched harmonize with the modesty and simplicity of a young virgin.

Placed in a straight line horizontally, they are to be referred to a character manly and vigorous.

When their form is half horizontal, half curved, strength of mind is found united to ingenuous goodness.

Eyebrows harsh and disordered, are always the sign of an unmanageable vivacity; but this very confusion announces moderated fire, if the hair is fine.

When they are thick and compact, when the hairs lie in parallel lines, they decidedly promise a solid and mature judgment, profound wisdom, sound and staid sense.

Eyebrows which meet, passed for a trait of beauty among the Arabians, whereas the ancient Physionomists affixed to it the idea of a sullen or melancholy character. I can adopt neither of these opinions: the first appears to me false; the second exaggerated; for I have frequently met with eyebrows of this sort in physionomies the most comely and amiable. It is, however, true, that they make the face contract an air more or less crabbed, and thus may suppose, to a certain degree, inward uneasiness, of either heart or mind.

Winckelmann says, that the sinking eyebrows give to the head of the *Antinöus* a tint of harshness and of melancholy.

I have never seen a profound thinker, nor a man firm and

judicious, with thin eyebrows, placed very high, dividing the forehead into two equal parts.

Thin eyebrows are an infallible mark of phlegm and weakness. Not but that a man choleric and very energetic may have eyebrows somewhat thin, but their smallness always diminishes the force and vivacity of the character.

Angular and intersected, they denote the activity of a productive mind.

The more they approach to the eyes, the more serious, profound, and solid is the character, which loses its force, its firmness, and its intrepidity, in proportion as the eyebrows mount.

A great distance between them announces quickness of conception, a soul composed and tranquil.

White eyebrows proceed from a feeble constitution. The dark-brown are the emblem of force.

The motion of the eyebrows is of infinite expression: it principally serves to mark the more ignoble passions, pride, anger, disdain. A *supercilious* man is a being contemptuous and contemptible.

* * *

S U P P L E M E N T S.

A. MR. DE BUFFON.

‘ Next to the eyes, the parts of the face, which contribute most to
 ‘ mark the physionomy, are the eyebrows; as they are of a nature
 ‘ different from the other parts, they are more apparent from this
 ‘ contrast, and strike more than any other feature. The eyebrows are
 ‘ a shade in the picture, which relieves the colours and the forms of
 ‘ it. The eye-lashes likewise produce their effect. When they are
 ‘ long

‘ long and well furnished, the eyes appear more beautiful for it, and they look softer. Man only, and the monkey, have hair on both eyelids, other animals have none on the under; and in man himself there is much less on the under eyelid than on the upper. The hair of the eyebrows becomes sometimes so long in old age, that it is necessary to cut it. The eyebrows have only two motions which depend on the muscles of the forehead, the one by which they are raised, and the other by which they are knit and drawn downward by contraction.’

B. LE BRUN.

Treatise on the Character of the Passions.

‘ There are two motions in the eyebrows which express all the emotions of passion. These two motions have a perfect relation to two appetites in the sensitive part of the soul; the *concupiscible*, and the *irascible*. That which rises upward, toward the brain, expresses all the most cruel and ferocious passions.

‘ There are two sorts of elevation of the eyebrows; the one, in which the eyebrow rises in the middle, and this elevation expresses agreeable emotions. When the eyebrow rises in the middle, the mouth rises at the extremities; and under the pressure of sorrow it rises in the middle.

‘ When the eyebrow sinks in the middle, that motion indicates bodily pain, and the mouth sinks at the extremities.

‘ In smiling, all the parts follow each other; for the eyebrows sinking toward the middle of the forehead, cause the nose, the mouth, and the eyes to follow the same motion.’

ADDITION A.

If an attempt were made to form a judgment of whole nations, on such or such a separate part of the face, the *English* would obtain the preference in respect of *eyebrows*. With them this trait always characterizes the *thinker*, and I risk nothing when I add, that the *fertile spirit* of the *French* usually manifests itself in the shape of the nose. Run over a certain number of portraits of Englishmen, engraved in the dark style, and you will be convinced of the justness of my remark. Had I seen nothing of the following vignette of *Clarke*, but the eyebrows only—and in this copy they are very indifferently drawn—I should not doubt for a single moment about the majestic form of the forehead and nose which they necessarily suppose. I would instantly say, that if I do not find here the highest degree of penetration, combined with equal practical reasoning, I must for ever despair of meeting with them. A physionomy adorned with such eyebrows would inspire me, at the distance of a hundred paces, with the most profound veneration: I would advance respectfully towards it; I would do my utmost to conceal from it all my weaknesses, without presuming to flatter myself, that they might pass unperceived; and I would take particular care not to dress myself in borrowed virtues, persuaded that my ostentation could not possibly escape the eye of an Observer so enlightened,

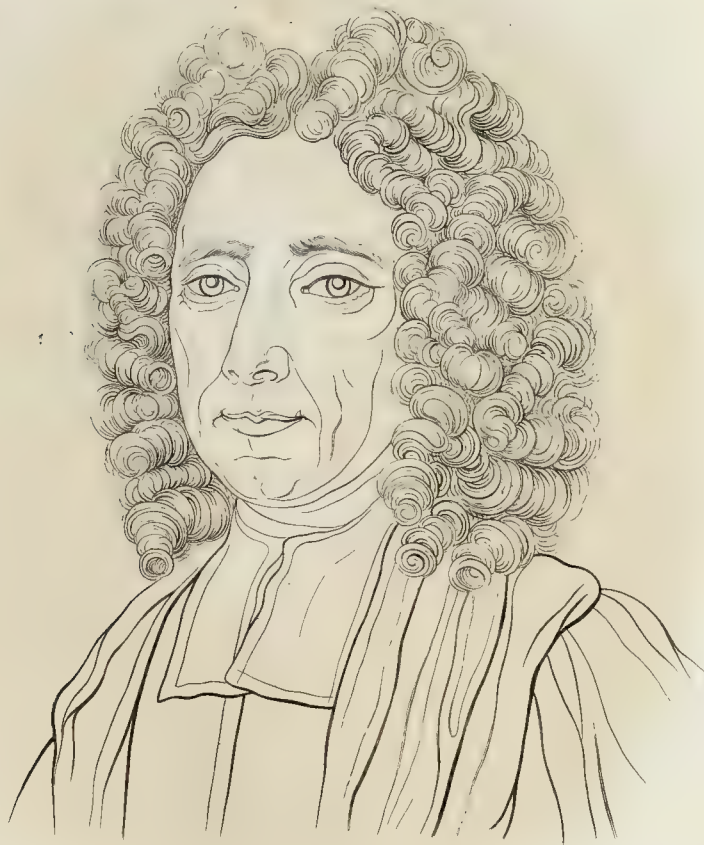




THE REV. SAMUEL CLARKE, D.D.

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lightened, who, guided by the same discernment, would at the same time perceive my valuable qualities, were they ever so closely veiled from sight.



A D D I T I O N B.

DIEMERBROEK, HYDE, OPPYCK, RIVET.

I would declare in preference for *Diemberbrook*, as far as the hair is concerned. The amiable wisdom of his character appears, and pleases, in each particular hair of the eyebrow and of the head. In Admiral *Hyde*, the design, the form, and the mass of the eyebrows indicate, in the most expressive manner, a mind determined, active, and vigorous, who does not give his projects time to cool. Who would dare to trifle with that physionomy, with that penetrating look, with those eyebrows? Could a character timid and irresolute support the presence of such a man?

There is much more calmness and reflection, less activity, boldness, and inflexibility in the eyebrows of *Oppyck*. You discern in them real candor, exempt from passion.

With eyebrows like those of *Rivet*, a man subjects every thing to a scrupulous examination, is afraid of giving way to foreign impressions, but retains so much the more firmly those which he has received. The eye, the forehead, the nose, and the mouth, agree in furnishing the same indications.

I would assign to eyebrow 1, the character of a gentle wisdom, founded on experience.

To 2, the energetic courage which constitutes Heroes.

To 3, Clear and sound reasoning powers.

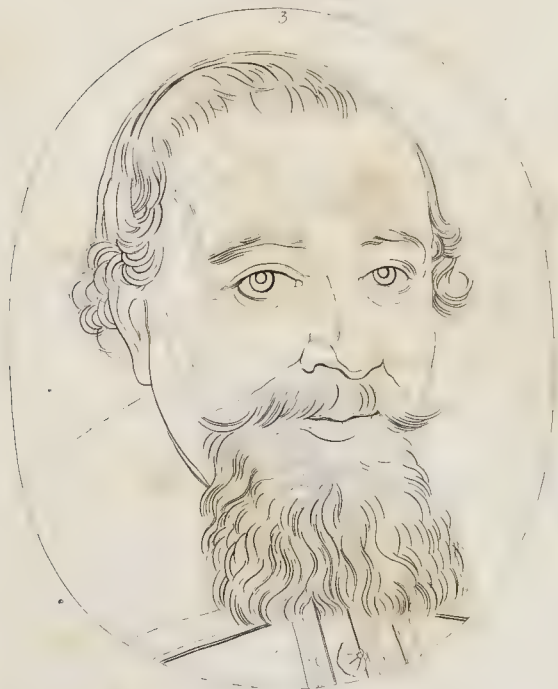
To 4, a manly prudence seeking farther illumination.

You will rarely find eyebrows of these four sorts in women. Though the fair sex differed from ours in this feature only, the difference would, by this, be sufficiently established.

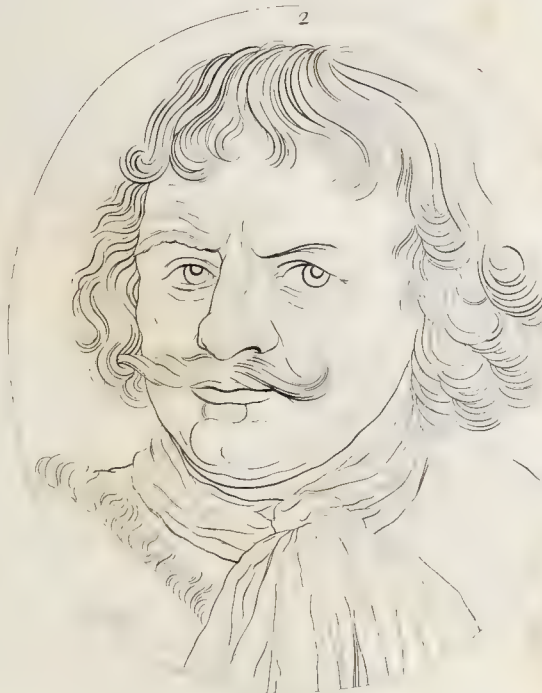
DIEMERBROECK.



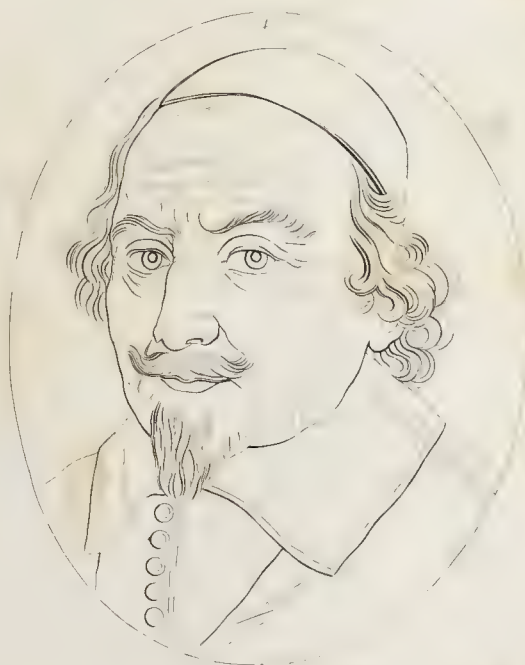
OPPYCK

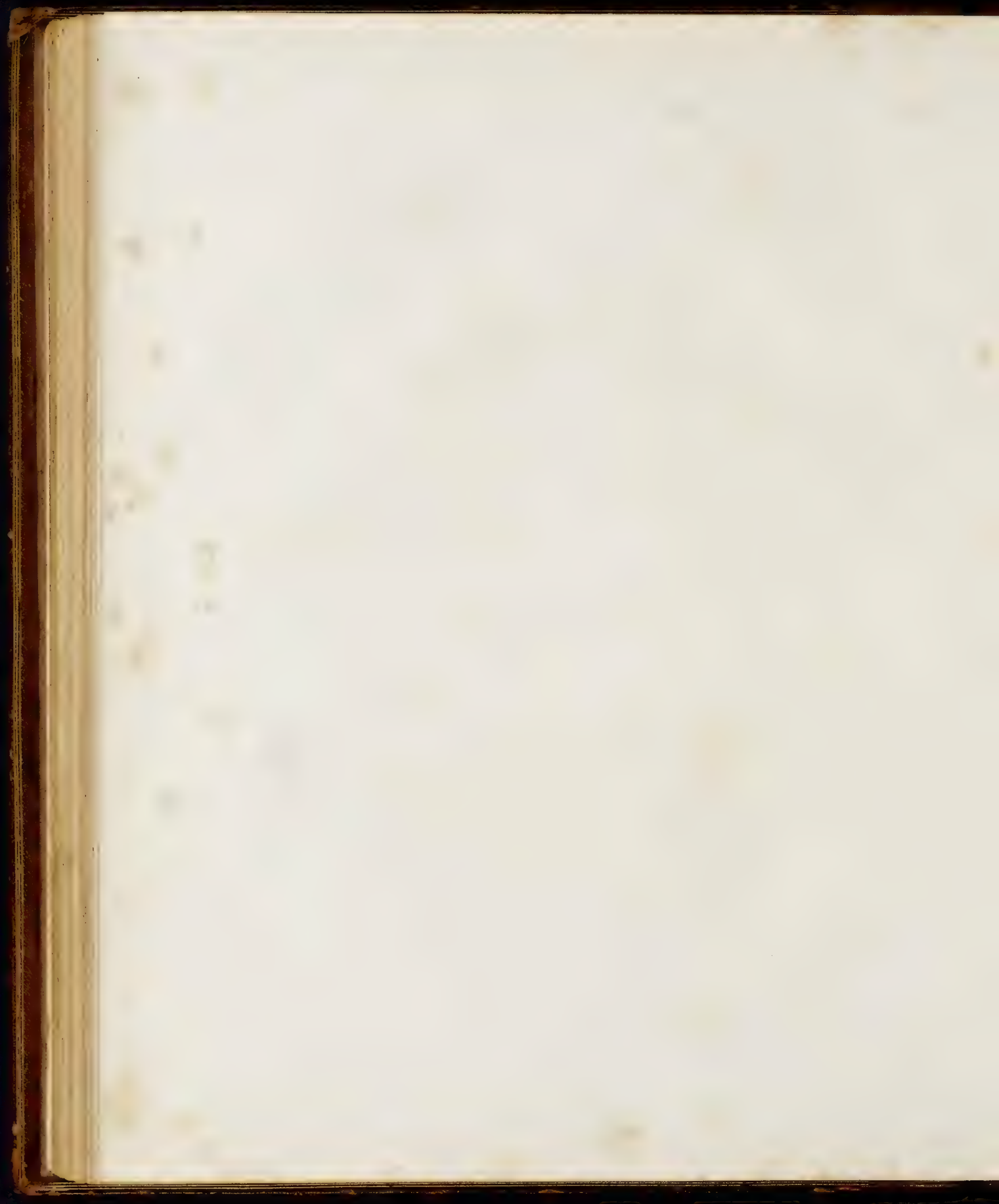


HYDE.



RIVET.





C H A P. V.

Of the NOSE.

THE Ancients were in the right when they called the nose *honestamentum faciei* (the embellishment of the face). I think I have said somewhere else, that I consider this part as the *fulcrum* of the brain. Those who are acquainted with the theory of Gothic Architecture will easily understand this comparison. It is on the nose that the arch of the forehead properly rests, the weight of which, but for this, would mercilessly crush the cheeks and the mouth.

A beautiful nose never associates with a deformed face. It is possible to be ugly, and yet have fine eyes; but a regular nose necessarily requires a happy analogy of the other features. Accordingly we see a thousand beautiful eyes for one nose perfectly beautiful, and wherever it is found, it always supposes a character excellent, distinguished. *Non cuique datum est habere nasum* (It is not every one's good fortune to have a nose). The following, according to my ideas, are the requisites toward the conformation of a perfectly beautiful nose.

a. Its length must be equal to that of the forehead.

b. It ought to have a slight cavity near the root.

c. Viewed in front, the ridge (*spina, dorsum nasi*) ought to be broad, with the two sides almost parallel, but this breadth must be somewhat more sensible toward the middle.

d. The end or tip of the nose (*orbiculus*) must neither be hard, nor fleshy: the lower contour ought to be designed with precision and correctness, neither too pointed, nor too broad.

e. In front, the wings of the nose (*pinnæ*) must present themselves distinctly, and the nostrils must agreeably contract below.

f. In

f. In profile, the under part of the nose must be only a third of its length.

g. The nostrils ought to terminate more or less in a point, and round themselves at the internal extremity. They will be, in general, gently arched, and divided into two equal parts by the profile of the upper lip.

h. The flanks of the nose, or of the arch of the nose, will form the resemblance of bridges.

i. Toward the top it will join close to the arch of the bone of the eye, and its breadth between the eyes must be, at least, half an inch.

A nose which unites all these perfections expresses every thing that can be expressed. Nevertheless many persons of the greatest merit have the nose deformed, but it is likewise necessary to discriminate the kind of merit which distinguishes them. It is thus, for example, that I have seen men of great integrity, of great generosity, and uncommonly judicious, with small noses sloping in profile, though otherwise happily organized: they possessed estimable qualities, but these were limited to a disposition gentle and patient, attentive and docile, formed for receiving and relishing delicate sensations. Noses which bend at the upper part of the root are adapted to imperious characters, called to command, to operate great achievements, firm in their projects, and ardent in pursuit. Perpendicular noses—that is such as approach this form; for I always adhere to my first principle, that in all her productions Nature rejects lines perfectly straight—noses of this sort, I say, may be considered as *keystones* between the two others: they suppose a mind capable of acting and suffering with calmness and energy.

Socrates, *Boerhaave*, and *Lairresse* had very deformed noses, and were nevertheless great men; but their fundamental character was gentle and patient.

A nose whose ridge is broad, no matter whether straight or curved, always announces superior faculties. I have never been deceived in it,

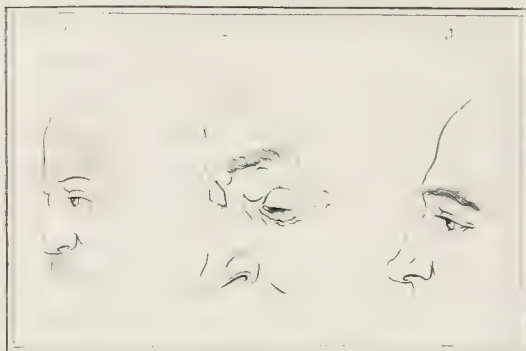
it, but this form is very rare. You may run over ten thousand faces in nature, and a thousand portraits of illustrious men, without finding it so much as once: it occurs however more or less in the portraits of *Faustus Socinus*, of *Swift*, of *Cesar Borgia*, of *Clepezker*, of *Anthony Pagi*, of *John Charles d'Enkenberg* (a man famous for prodigious strength of body), of *Paul Sarpi*, of *Peter de Medicis*, of *Francis Carracci*, of *Cassini*, of *Lucas of Leyden*, of *Titian*.

Without this broad ridge, and with a root very narrow, the nose frequently indicates an extraordinary energy—but then this almost always is reduced to a momentary elasticity, without a sequel, and without duration.

The Tartar Nations have generally the nose flat and sunk; the Negroes of Africa broad and flat; the Jews, for the most part, aquiline: the English cartilaginous, and rarely pointed. If a judgment may be formed from pictures and portraits, beautiful noses are not common among the Dutch. In the Italians, on the contrary, this feature is distinctive, and powerfully expressive. Finally, as I have already said, it is absolutely characteristic for the celebrated personages of France: you may convince yourself of this by consulting the *Galleries of Perrault and Morin*.

A small nostril is the certain sign of a timid spirit, incapable of hazarding the most trifling enterprize. When the wings of the nose are very free, very moveable, they denote great delicacy of feeling, which may easily degenerate into sensuality and voluptuousness.

ADDITION A.



1. The nose and eye announce a man sound in body and mind, a vigorous temperament.

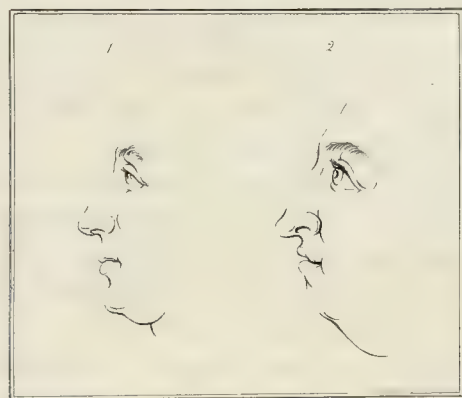
Nose 2, prejudices you rather favourably from its form, but at bottom it is only the caricature of a judicious nose. Its arch is too much lengthened, and detaches itself too hastily from the root.

With a few exceptions, 3 is one of the most sensible. To be wholly so, the tip ought to be drawn with greater boldness.

The two noses of the vignette below approach to folly, 2 especially. When the arch of the nose is exaggerated, or immoderately lengthened, if it afterwards bend inward disagreeably, and, if, in general, it is disproportionate to the tip, I always lay my account with some mental derangement. It would be needless to point out in 2, the air
of

OF THE DIFFERENT PARTS OF THE BODY. 367

of pretension and disdain, which disfigures the eye, the chin, and the mouth: you see likewise, in all these parts, that insupportable void, which is the usual characteristic of presumptuous persons.



ADDITION B.

EIGHT NOSES. a.

These outlines seem to have been drawn after nature ; they all have an air of truth, they are all above the common—but they, nevertheless, leave room for making distinction.

1. If I am not mistaken, this is the nose of a man solid, judicious, and experienced ; who does not, however, reach a decided superiority.

2. Is much inferior to the preceding : his fund is less rich ; he is circumspect, timid, scrupulous, and trifling.

3. Is the opposite of 2. energetic, bold, and resolute, and at the same time sufficiently capable of reflection to weigh, in the balance of reason, the apparent success of his enterprizes.

If I allow not superior sense to 4, I believe him, however, more judicious than 3, though of a character less decided.

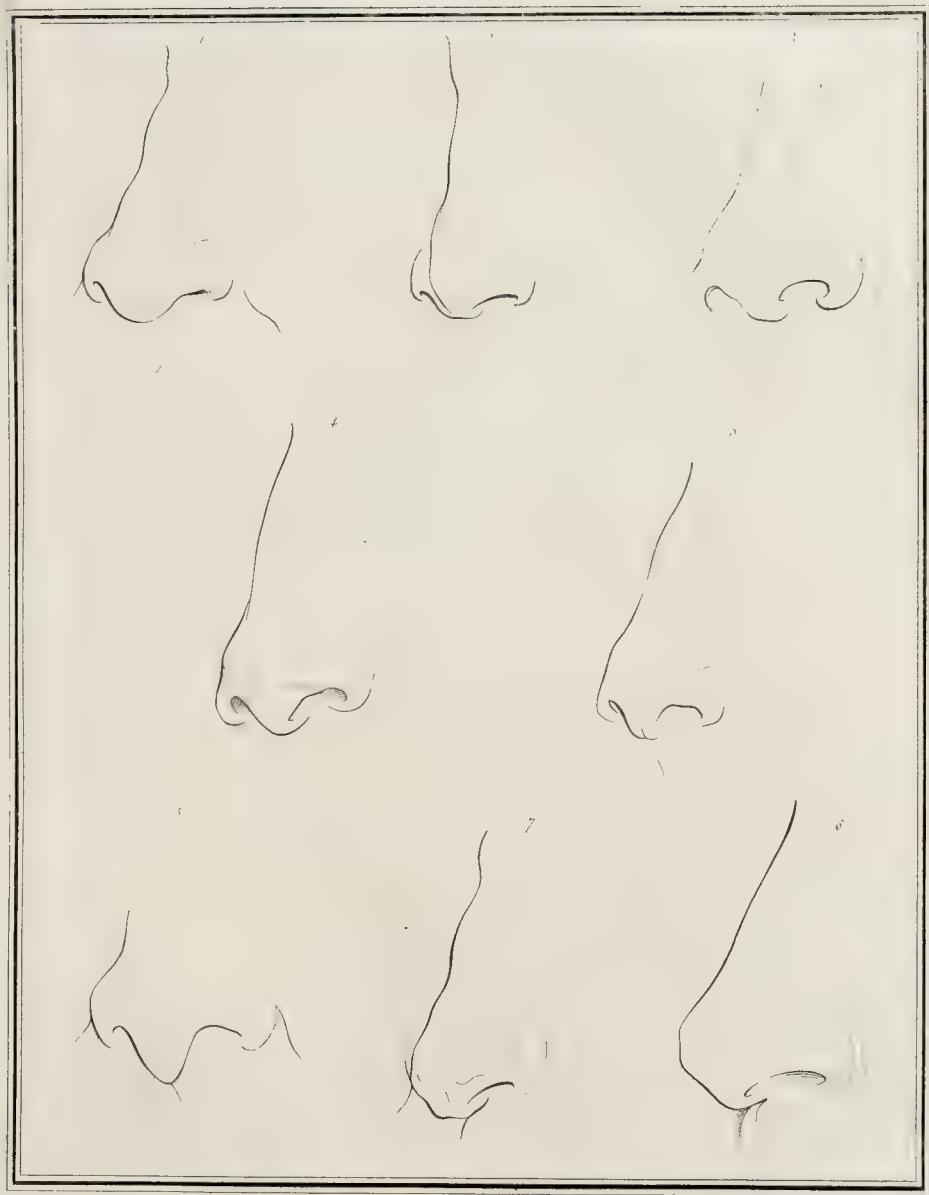
Nose 5, is apparently 4 grown younger : perhaps also that of a son, or of a younger brother.

6. This shape of nose is too uncommon to admit of my judging of it from experience, or even from conjecture. Strictly speaking, I should infer from it an original turn of mind and good nature, rather than superior faculties or malignity : the tip, too blunted, becomes a caricature.

7. Must be referred to a man well versed in the practical concerns of life ; more sensible and precise than 1, more enterprizing than 2, more ingenious than 4 and 5.

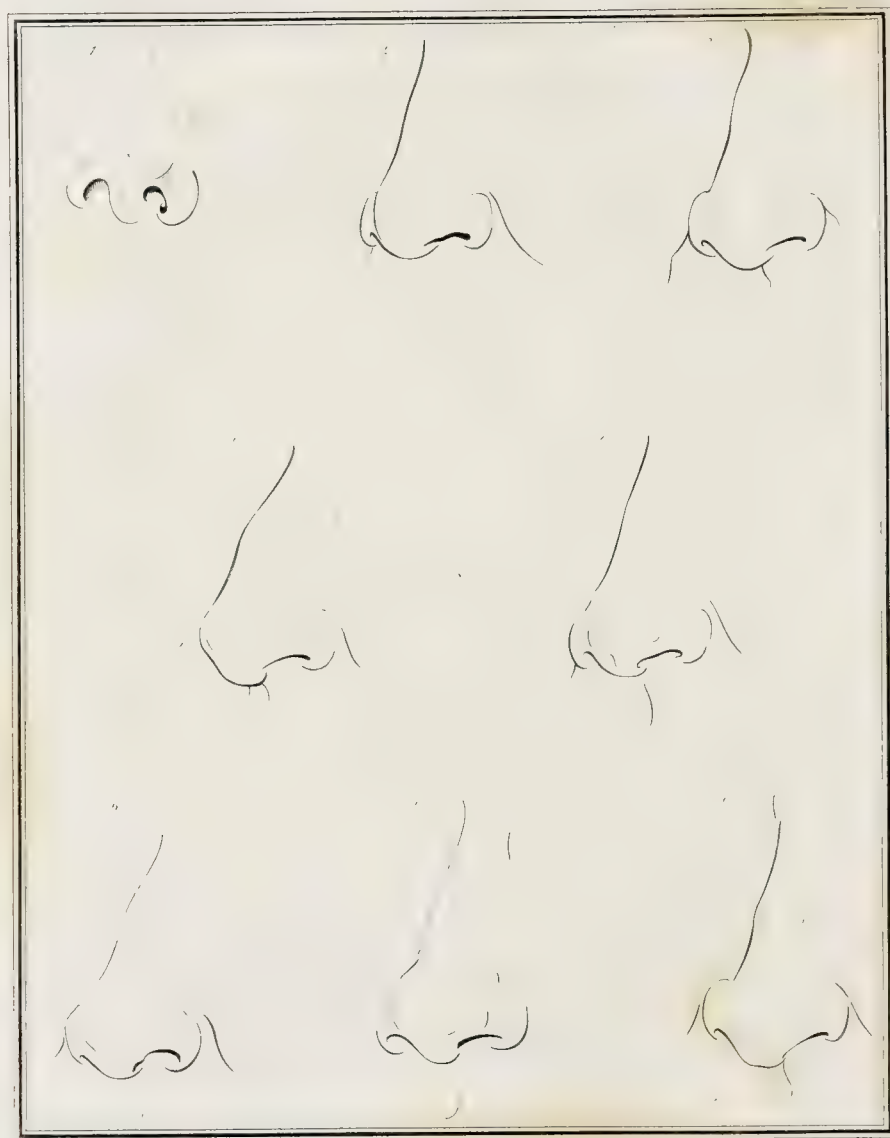
Form 8 is the most distinguished, and most manly, of all. This nose would do honour to a Minister of State, to a Prince.

ADDI-









A D D I T I O N C.

EIGHT NOSES. b.

Of the noses of this Plate not one is particularly distinguished. If I were under the necessity of choosing, however, 4 would captivate me from its originality, and 8 by its judicious air.

1. Appears sensual, voluptuous, but radically good.
2. Phlegmatic in the extreme, circumspect and trusty.
3. Has the same character, only a little more refined.
4. Inclines to voluptuousness; but his propensity prevents him not from being judicious and generous. Very little is wanting to render him a superior man.
5. Has so much resemblance to 2, that they might easily be confounded. They probably belong to the same family.
6. Has more dignity than 2 and 8.
7. May, perhaps, have a clearer discernment than any of the preceding, but less from reasoning than from instinct.
8. Is superior to all the others, both in solidity of judgment and delicacy of mind.

A D D I T I O N D.

NINE NOSES, SHADED, IN PROFILE.

Neither does any one of these indicate, entirely, clear and sound reasoning powers. You could except at most 4 and 5, and yet they too afford matter of criticism. 4. Is good and honest, but to express judgment properly so called, it is rather too much shortened, the wing is too rounded, and not sufficiently shaded—a fault with which I likewise charge every nose of this plate. The extremity of 5 is distinguished above the rest by its character of force, which implies much penetration and wisdom, a resolute mind and manly vigor.

1. Is destitute of every species of delicate sentiment, but I do not think he wants malice.

2. The caricature of a nose which supposes good sense, and nothing more.

3. Naturally timid, he merits consideration only for his love of order and propriety.

I will say as much of 6, in which I discern, at the same time, a tint of voluptuousness.

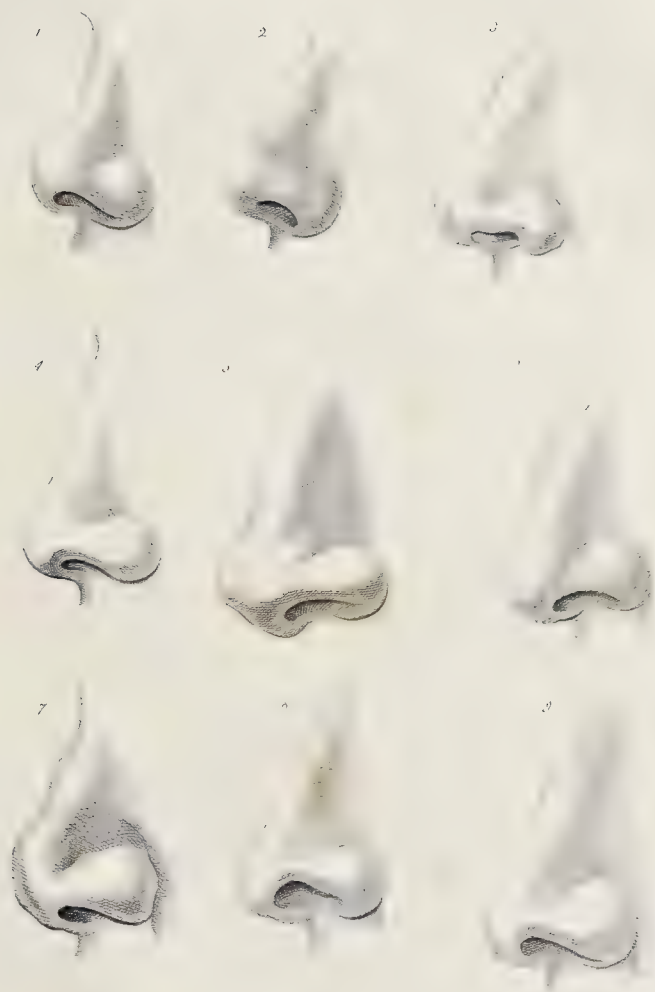
7. Abandons himself to gross brutality.

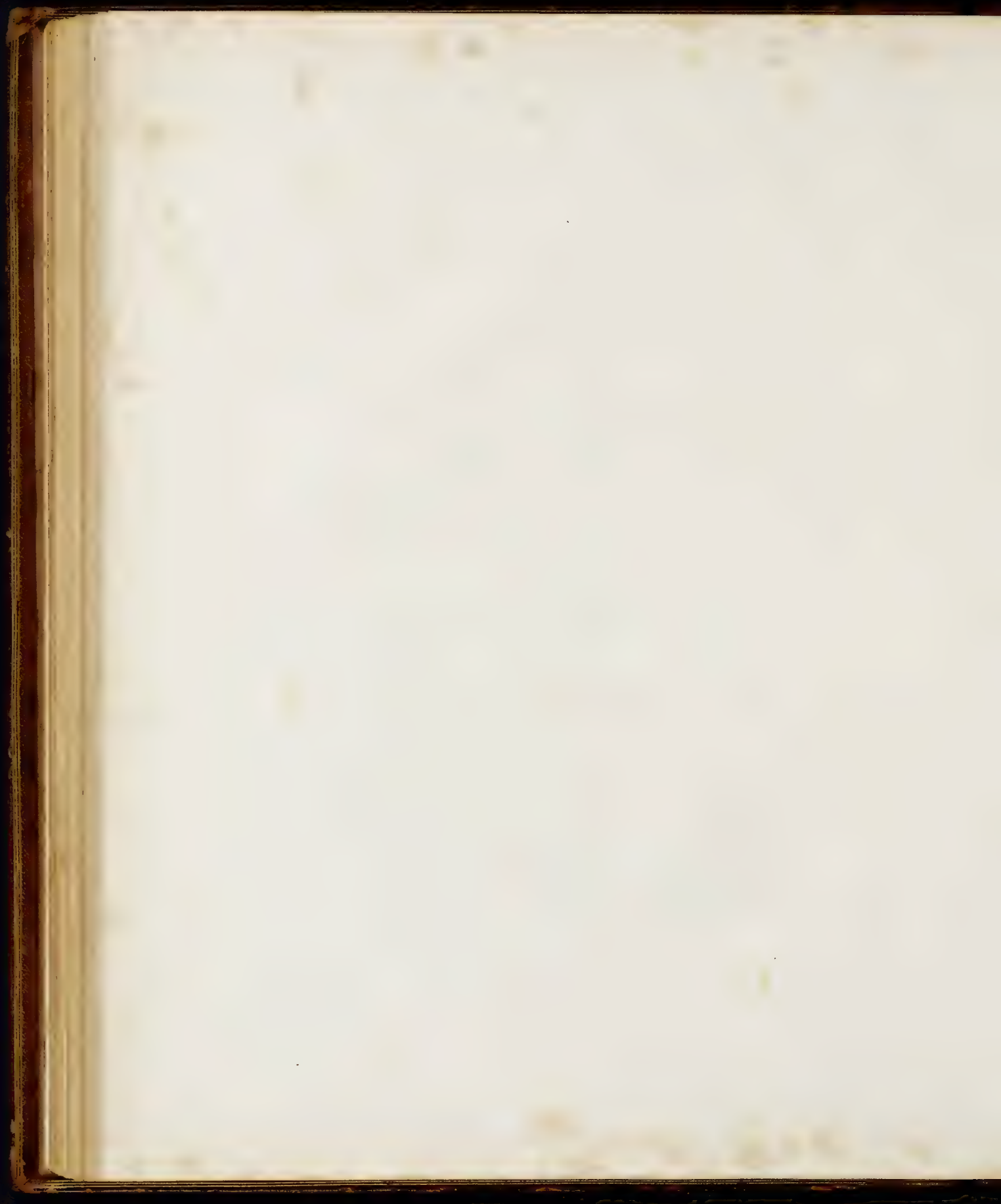
In 8 this expression is somewhat modified by a fund of good-nature.

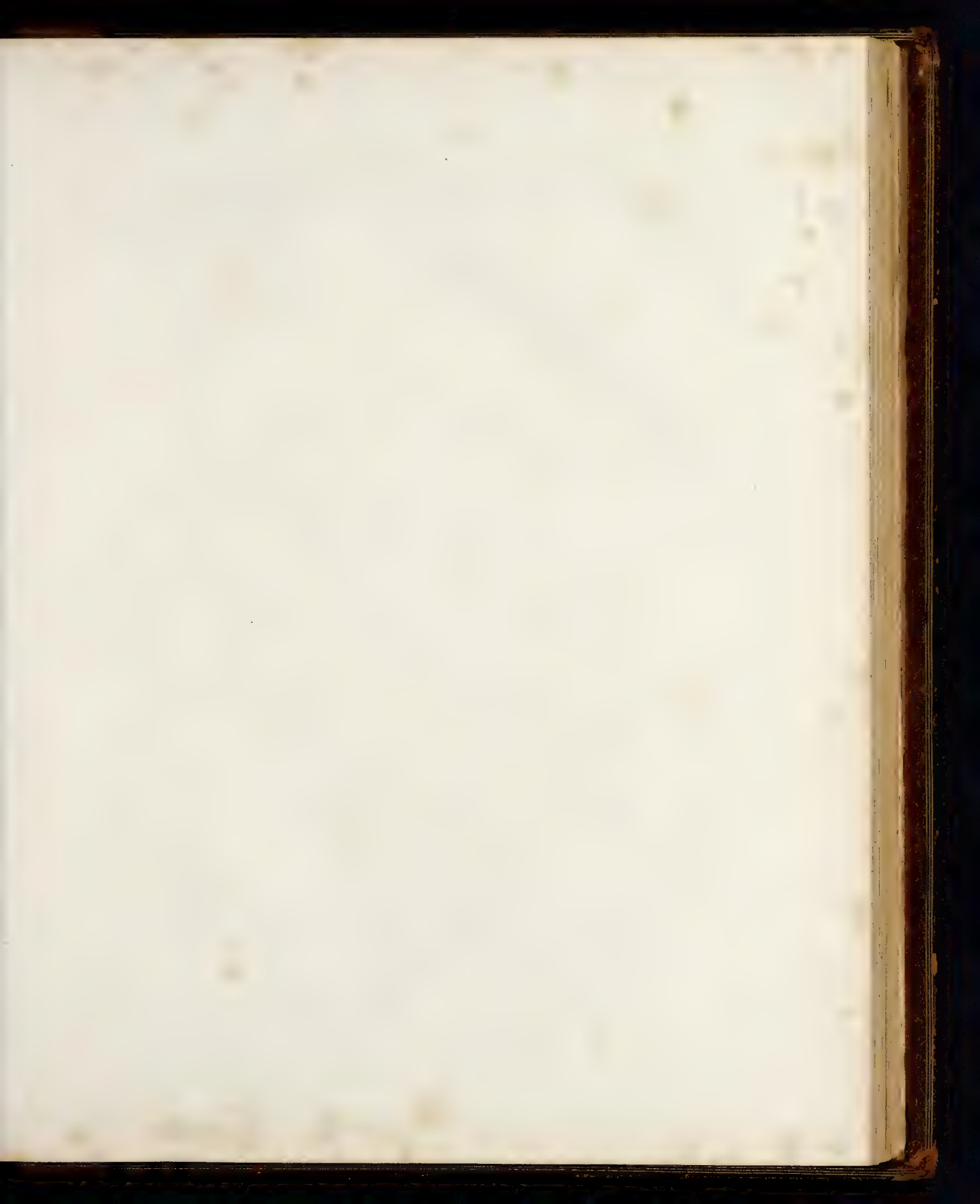
9. Deviates from truth: the contour of the upper part, and that of the wing, are absolutely defective.

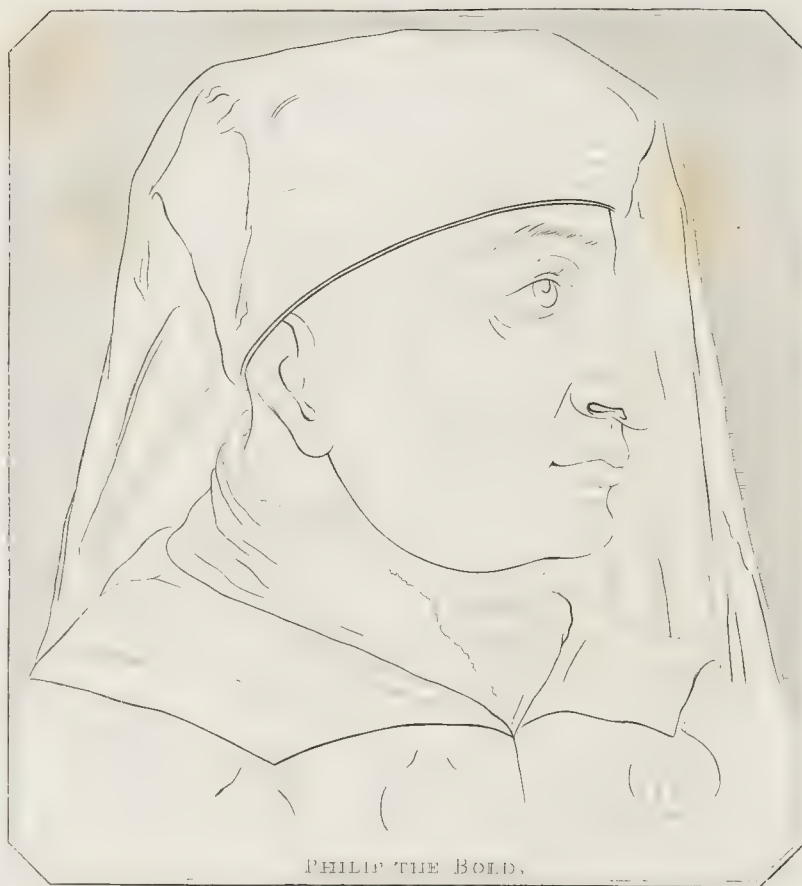
In all these profiles the nostrils are unpardonable blunders. I question whether the Designer copied after nature.

ADDI-









PHILIP THE BOLD.



A D D I T I O N E.

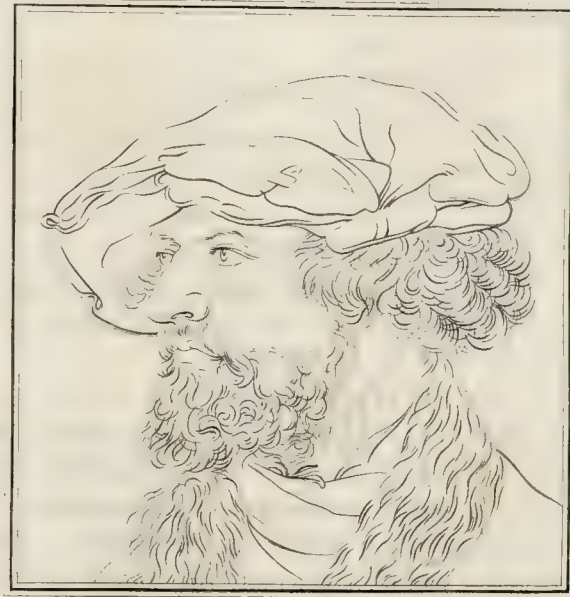
PHILIP THE BOLD.

1. If this form of face is not expressive, we must for ever despair of finding one that is so. With such a nose, a man possesses a sense of his own energy, and enjoys the sense of it, nearly as one perfectly in health enjoys that blessing, without paying attention to it. Proportion observed, the chin might be strengthened somewhat more, and the eye likewise does not sufficiently characterize the courage of a hero who has merited the surname of *Bold*; but the mouth happily expresses a reflecting wisdom, an attentive docility, and the calmness of a masculine energy.

2. Is not an ordinary physiognomy, but the forehead has not all that is necessary to constitute a great man. I am, so much the more, attached to the eyebrows and the nose. It is impossible not to discern in them, firmness, integrity, a judgment sound and clear, infinite sagacity. The nose, especially is similar to the ferret's. The eye is replete with gentleness and benevolence; the mouth is that of reason. The energy of the chin rather forms a contrast with the delicacy of the look.

I am likewise extremely partial to noses similar to that of *Ammerbach*, whose profile I present in the following vignette. What powers of reason, what probity, solidity, and force! This man is too sure of
what

what he advances, not to bring over the whole world to his opinion, while it is with extreme difficulty that he himself can be persuaded to adopt the opinions of other men.







M E R C I E R .

ARCHITECT.

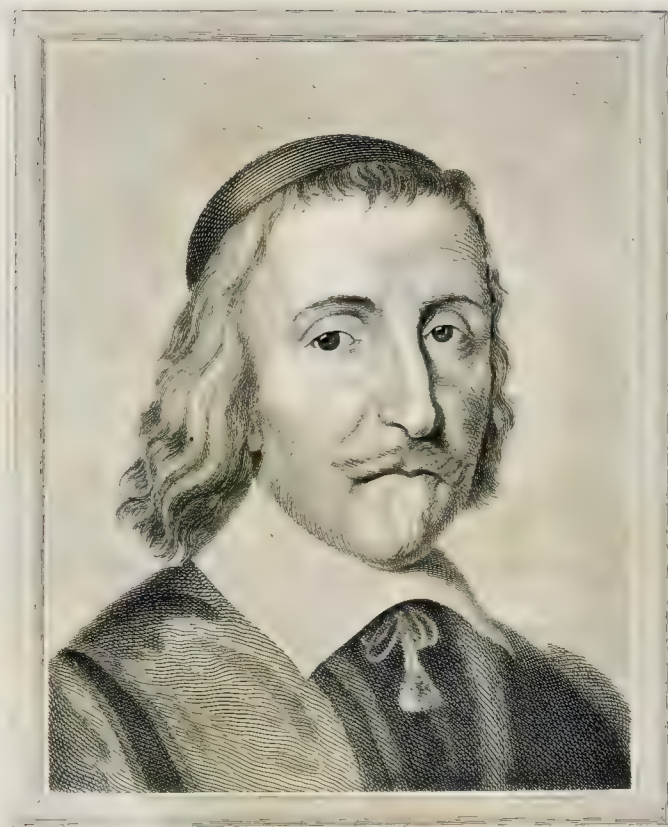
Engraved by J. M. Goussier, del. J. B. L. Ponce, sculp.





CHARLES DE VALOIS .





A D D I T I O N F.

THREE HEADS OF FRENCHMEN, AFTER MORIN.

These heads, taken from the Collection of Illustrious Men of France, by *Morin*, are distinguished particularly by the nose; this principal feature, however, must have lost much of its spirit and primitive elegance in a fifth, or perhaps in a tenth copy; the nostrils, especially, have visibly suffered.

Nose 1, in my opinion, denotes the greatest powers of reason, and 2. the most circumspection. 3. Has the superiority from an extraordinary compass of thought, and yet it has been the most injured in the drawing.

Let us examine, on our way, the other parts of the face, this Fragment being equally devoted to them all. In No. 1. every trait, every detail, the hair not excepted, is impressed with the stamp of wisdom and gentleness; every thing is homogeneous, the whole forms a most complete harmony. The mouth, in particular, invites to confidence; it breathes the love of peace and good order, a candor proof against every temptation. The chin is not in a great style, but has nothing harsh, and so far from putting you under constraint, or overwhelming you, it discovers something of timidity.

Head 2, is much more complicated, more refined, more intriguing; and it is precisely this complication, this diversity in the features, which makes it to deviate so prodigiously, both from the noble simplicity of 1, and from the decided superiority of 3. This last represents, if I am not mistaken, *Mercier* the Architect. Figure to yourself, from this copy, the original portrait after which it was engraved, and thence rise up to the model itself, and refuse it your admiration, if

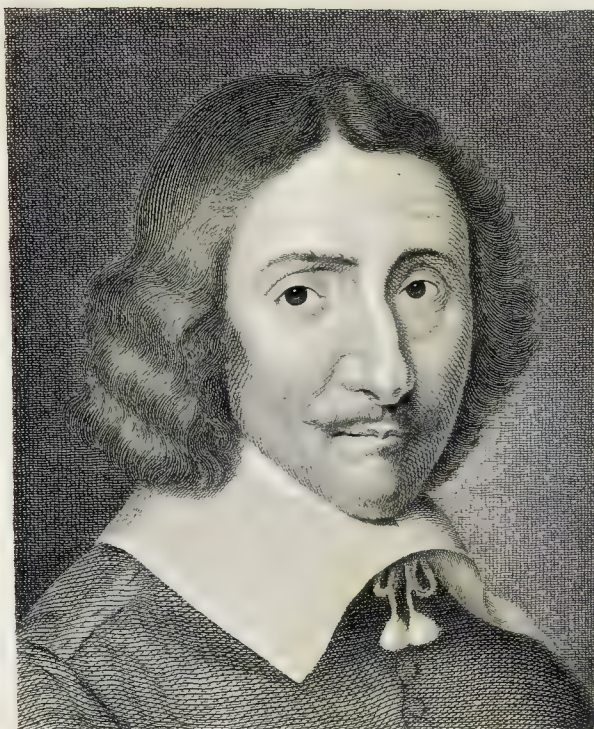
you dare. You might impute to the mouth, or rather to that copy of the mouth, a little stateliness, a little pretension; but if ever physionomy was entitled to claim its rights, this is that one: it would still be the first even in the chains of slavery. That eye, crowned with such an eyebrow, discovers in an instant, what 2, spies by refining. The discernment of the one is instantaneous, the other arrives at the perception of things only through a political medium.

A D D I-









ROBERT ARNAULD.

STIC^{us} D'ANDILLI

A D D I T I O N G.

TWO HEADS WITH BUSHY LOCKS.

There would have been, perhaps, nothing very striking in these two faces, had not the noses distinguished them; and these too are drawn with the timidity of a beginner.

Without this distinctive feature, 1, would be hardly any thing more than an ordinary face; we should find in it little expression, or even a childish air. I shall not enquire whether the Painter, or the Engraver only, is to be blamed, who seems to have played the economist in every part. Notwithstanding all his niggardliness, he has however preserved to the nose a character of superiority, which saves the rest of the physionomy, raises it above the ordinary class, and which reflects advantageously on the eye, on the mouth, and on that covered forehead. The whole says perhaps more than we would wish, or, to speak more clearly, it does not inspire full confidence, but it nevertheless attracts admiration.

One and the same spirit animates figure 2, but the nose raises, strengthens, and consolidates, still more, the faculties which the other features announce, at least in this copy. Besides a fundamental character, peaceable and gentle, a judicious circumspection, and a sensibility, which, if you are to believe the mouth, where the mannerist is somewhat visible, may easily degenerate into effeminacy and weakness, you see here the *man*—the man sage, active, and always sure of his mark, although he is not eager to push himself forward, though he confines himself within the bounds of modesty, and even prescribes to himself a certain degree of reserve.

A D D I T I O N H.

LANGELIUS, HEYDAN, HEINSIUS, AND CAESTER.

Were you to be asked your opinion of these four faces, you would perhaps say, that no one of them pleases you completely ; that in this sketch at least, they all have something harsh. If you were pressed however to make a choice, I am sure you must declare in favour of *Heydan*, as you would discover in him, notwithstanding all his roughness, a fund of candor and reason. The nose is sufficient to convince us of it ; it reconciles us to the other features, and stamps them with a higher value. You must at once be sensible of its harmony with the right eye, the look of which assuredly discovers neither weakness nor indifference, and with that eyebrow so full of sense and vigor, and with that sincere and discreet mouth.

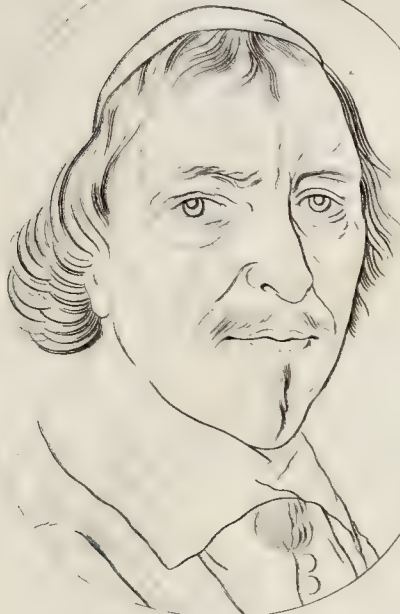
It is extremely possible that its companion may be more original, more picturesque, thanks to the contour of the extremity of the nose ; but on examining it more closely, in vain will you look for the maturity, the calmness, the solidity, and the cordiality which distinguish the other. Besides, the chin could not admit of a concentrated energy.

In all these heads, the air of the face must not pass as a mere nothing, which it is almost impossible to reproduce with purity in a simple outline. With this modification, must you not feel, as I do, that not only the forehead of 3, not only the eye, and the gathering of the cheeks, but more particularly still the contour of the nose, announce a sprightly genius, a bold thinker, tenacious of his system, active and vigilant, exact in examining and unfolding his own ideas, and those of others—in a word, a man of talents, of a manly and nervous character ?

Substitute

LANCELIUS

1



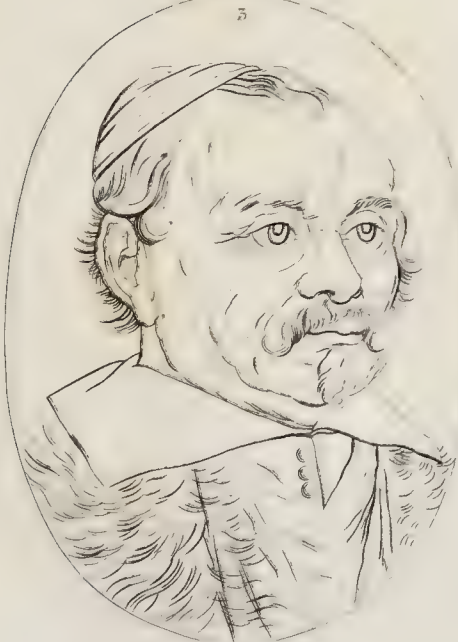
HEYDAN

2



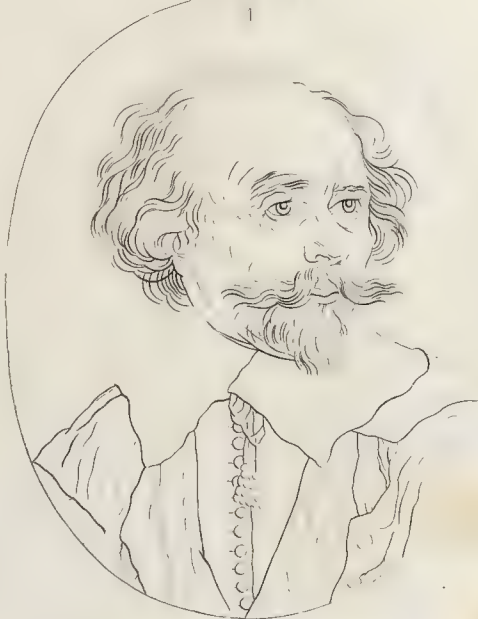
HEINSIUS

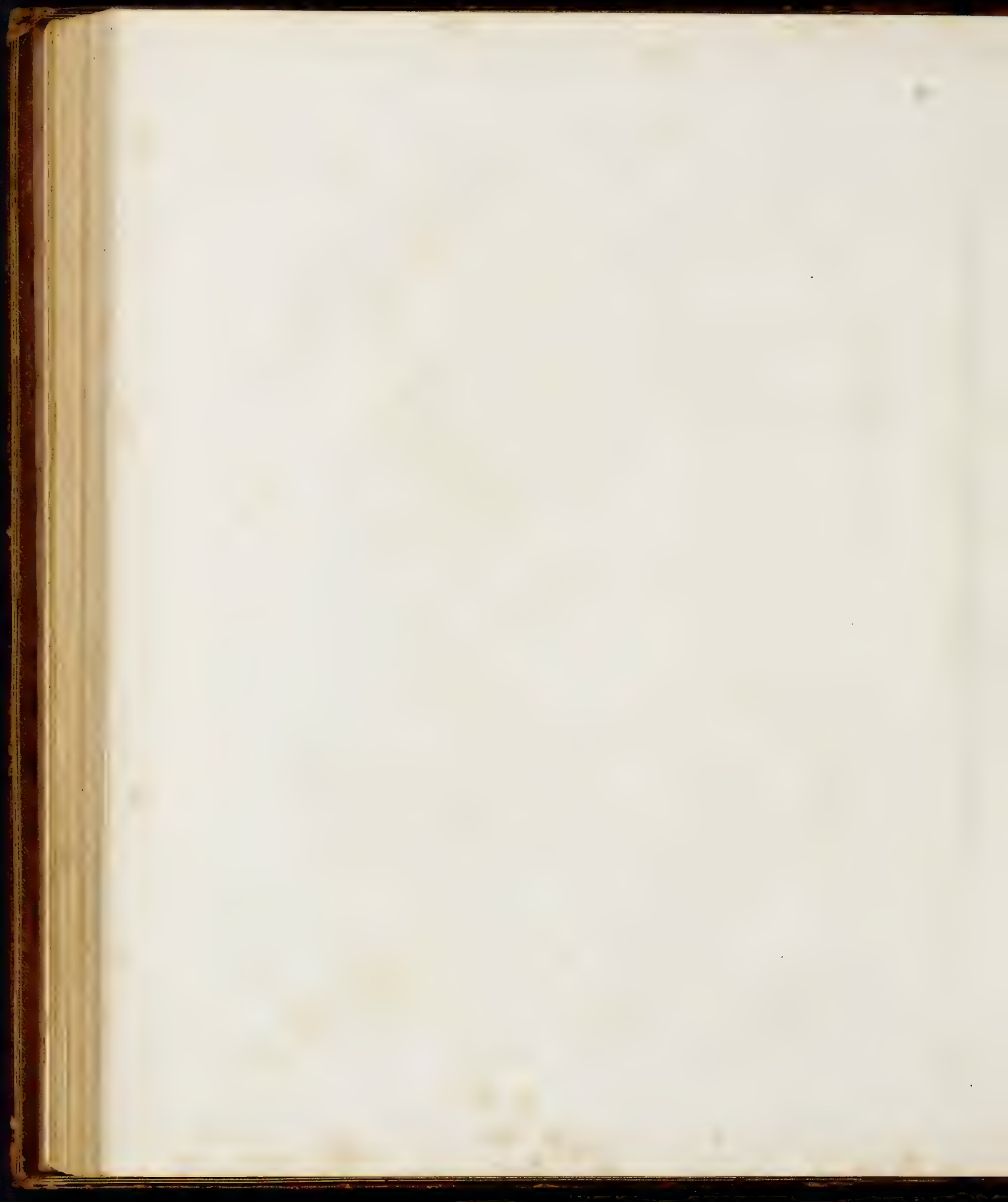
3



CAESTER

1









APOLLO BELVIDERE

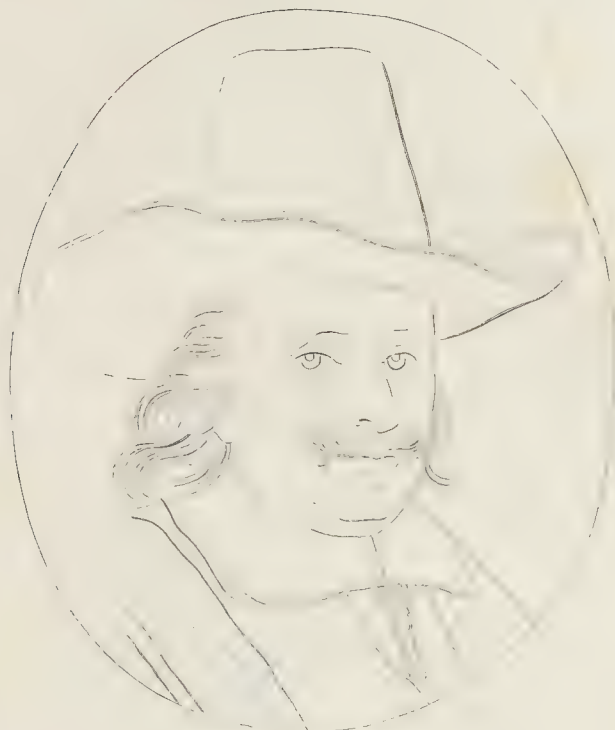
OF THE DIFFERENT PARTS OF THE BODY. 377

Substitute in place of the rough draught 4, the original portrait ; the attitude of which has been very happily chosen. (One would scarcely have recommended it to an idiot, and much less have advised him to persevere in it. Here the Painter has been inspired by his Model, and it is the look of this last, which determined that air of the head, so suitable and so expressive.) Would you not stop with pleasure before the very picture ? Would the forehead or the eye exclusively, attach you most to this physionomy ? Would it be the pleasantry of the mouth ? Or rather, would you not expect from the nose alone, a copious measure of sense and reason, though that part is badly drawn, and degraded from the character of greatness and superiority which it ought to possess ?

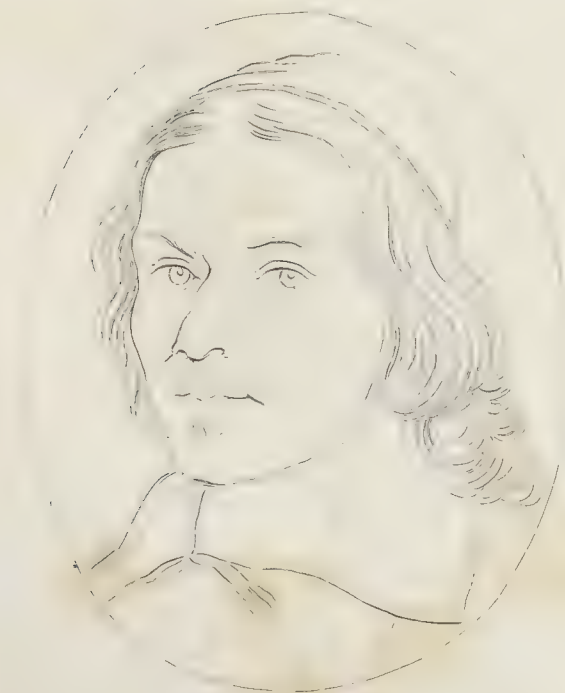
ADDITION I.

SPIEGEL and CLAUBERG.

Durst you apply the epithet *judicious* to him who should ascribe to these two personages the same intellectual or moral character? Laugh at me, if that can afford you any amusement, but it is nevertheless true that in the annexed plate, the nose alone may assist us in distinguishing the scholar by profession, from the man of the world. Present these two figures to a person who never heard of the names of *Spiegel* or of *Clauberg*; and if he possesses the slightest portion of discernment, he will say, without a moment's hesitation, that if one of the two is a man of erudition, it must of necessity be No. 2. No one will refuse him a happy turn for the sciences, application, solidity, a facility in composition, the art of treating his subject in a masterly and agreeable manner, whereas to No. 1. we must assign taste, eloquence, prudence, knowledge of the world, talents for business, acuteness of understanding, formed rather for relishing the beautiful, than for diving into the depths of literature. If you were afterwards permitted to form a judgment, from the form of the nose, of the profile presented in the following vignette, you must perceive in it a restless activity, ardor, and courage. But you would likewise expect from it the calmness of reflection, the sage perseverance which is requisite to conduct an enterprise to its conclusion, a disposition gentle and pacific, sentiments



MR. P. P. P. P. P.

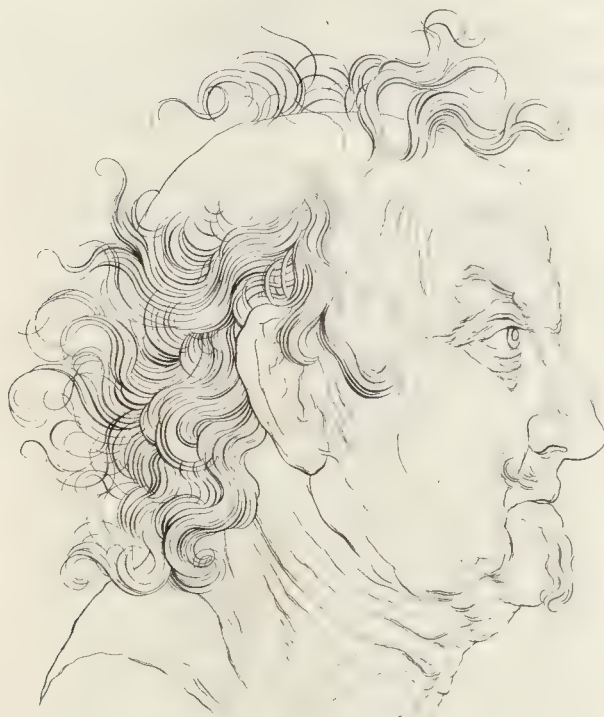


MISS M. M. M. M. M.



OF THE DIFFERENT PARTS OF THE BODY. 379

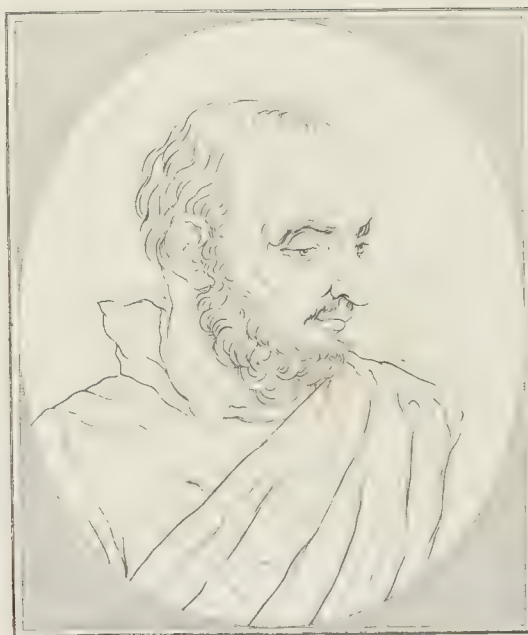
ments of tenderness, and the talent of insinuation? I greatly doubt it, and, at most, you will be disposed to let him pass for a character trusty and brave, for a head original and industrious.



ADDITION K.

PAUL VERONES.

Here is a physionomy quite Italian, which exhibits the productive genius, the fertility, and the ardor of an Artist passionately devoted to his favourite Art. It is all eye, all ear, and all sense. You discover in it the attentive Observer, who understands how to select with discernment. Each part of the face indicates it, and the nose, in particular, may serve as the distinctive sign of a prolific and mature genius, of delicacy, of sentiment, and taste.



ADDITION L.

DRYDEN.

This head appears to me less *productive* than the preceding, but it has so much the more solidity. If its fund be less rich, if its means of *selection* be more slender, it has the superiority in respect of energy. The whole of the physionomy, and principally the nose, announces rather a man of capacity and genius, than a soul impassioned and of exquisite sensibility. Compared to the former, the character before us is not so nice in his enjoyments, less severe in his ideas, but bolder in resolution, and more perseveringly intrepid in executing what he has resolved.



ADDITION M.

Erasmus is always represented with his head covered. Could he be under the apprehension, that this forehead was not sufficiently open, sufficiently noble, sufficiently bold, to be displayed? Did he conceal it from modesty? Or did he not possess the physiognomical tact sufficiently, to be sensible that this part of the face is essential to the portrait? Finally, was it from habit he kept his head covered, or from reasons of health, or perhaps, because his friend *Holbein* chose rather to paint him in that familiar attitude? To no one of these questions am I qualified to give an answer; but of this however I am clearly certain, that his physiognomy is one of the most interesting, the most expressive, and the most distinctive with which I am acquainted. It would make a figure equally respectable in every Chapter of this Fragment, but I have given it, in preference, a place in this Chapter, because it is the nose which particularly characterizes it.

I am going to exhibit, and to examine some of the best portraits of *Erasmus*. Most of those which we have of him are engraved after originals, or after copies, by *Holbein**. However different they may be from one another, they all agree however in representing a man ingenious and prudent, sprightly and natural, possessed of various knowledge, replete with talents and wit. The studious man, who is never happy but in his closet, and who every where else seems to be out of his place; the writer who performs with his pen whatever he pleases: his lips look as if they were always ready to drop some satyrical remark: you see bursting from them the smile of an intelligent Observer,

* The portrait of *Erasmus* painted by *Albert Durer*, differs in truth from the immediately following profile, but possesses nevertheless the same fundamental character of genius and sagacity.

who

OF THE DIFFERENT PARTS OF THE BODY. 383

who catches the ridiculous in a character, though imperceptible to every other eye.

In the vignette which follows, the transition from the nose to the forehead has not been drawn with sufficient accuracy, nor the nose itself with sufficient delicacy; and yet this simple sketch visibly retraces all the qualities which we have just now indicated.



ADDITION N.

ERASMUS.

Where shall we go to look for ingenuity, variety, circumspection, delicacy, if we do not discover these in this original phyfionomy? Where is it possible to find a more perfect harmony among the constituent features? The Designer has caught and conveyed them with wonderful skill. He smiled undoubtedly, while he traced thus correctly the sarcastic smile of his model. It is evident that he scrupulously applied himself to the preservation of all these minute angles and turnings, all these almost imperceptible details, which are inexpressibly significant in a face such as this. He has not hazarded a single trait which encroaches disagreeably on the rest, which shocks us, or which appears overcharged.

You discover in the look the calmness of an Observer intelligent, profound, eager in the pursuit of knowledge, and always reflective. That eye half shut, the hollow above it, its shape, and the smallness of its globe—that *circumcised* nose, if I may venture to use the expression—will ever be the eye and nose of a man of singular ability in concerting plans, at least of a man given to meditation, who thinks ingeniously and feels delicately. Such a form of nose necessarily implies a humour distinguished among ten thousand for its sprightliness.

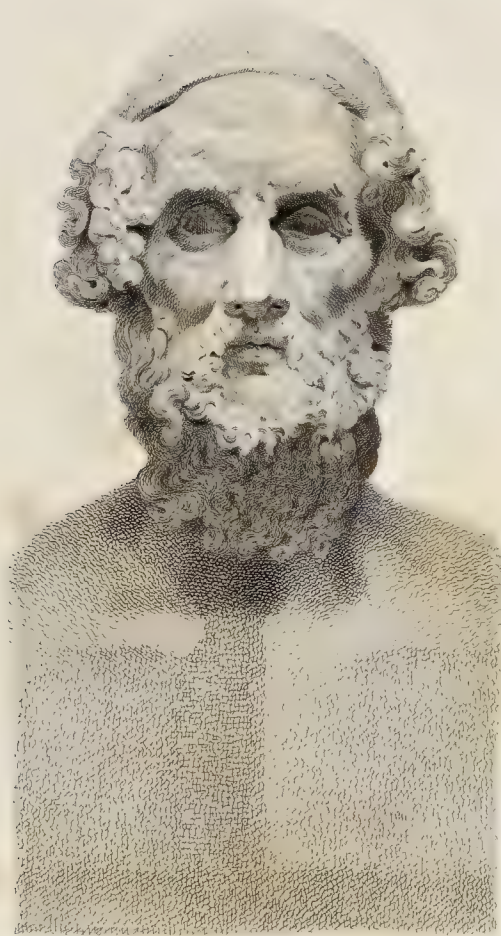
What truth in the mouth gently shut! Is it possible to overlook in this feature a mind capable of intense application and acute, the love of order, elegance of diction, the vivacity of wit? This part is *younger* in the vignette, less formed, and less sage, and the nose is there also less correct, less exact, and not so well finished. Once more I must remark in the large Print, that broad chin, without any flatness, without
too



ERASMUS .

Engraving of Erasmus of Rotterdam, from the original in the possession of the University of Leiden.





H O M E R .

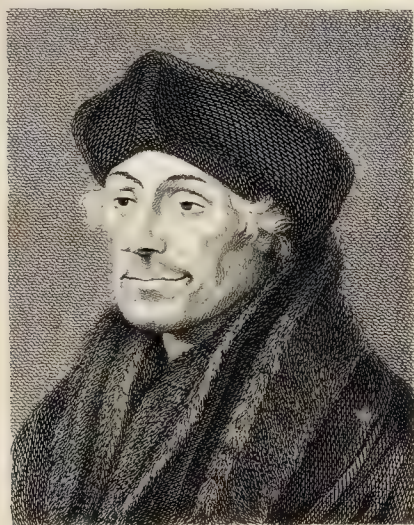
*Engraved by H. B. after an original Drawing by J. Flaxman, from an ancient Terminus
discovered near Baulx, 1760, in the possession of Charles Townley Esq.*

Printed at the Author's, 1760, by J. B. in the Strand.



OF THE DIFFERENT PARTS OF THE BODY. 385

too much flesh, and in other respects happily diversified. Observe, finally, the different inflections of the contour, from the bone of the eye to the lower part of the face; and, unless you are blind, you will discover, throughout, the Sage, familiarized with the silence of night, who amuses himself with the follies of mankind, and seeks happiness in the recreations of Philosophy.



ADDITION O.

ERASMUS, *after* HOLBEIN.

The portrait of *Erasmus* painted by *Holbein* is well known; that admirable production, replete with soul and life, which is deposited in the public Library at *Bale*, and to which no graver can do justice. However superior the Picture may be to the Print, it lets you see however, in many respects, that, with all his exertions, the painter has fallen far short of his model. But no matter; the man of genius alone is capable of feeling the great, of rising to the height of his subject, of aspiring after the felicity of making himself master of it—and when in every touch of his piece the Artist has given proof of his ability, of the justness of his eye, and of his *will*, it is no longer his fault, if, after all, he is under the necessity of exclaiming, *the task exceeded my strength*.

In this copy, still the nose is the predominant feature, though the extremity of it is not drawn with sufficient delicacy, and the nostril is defective in point of correctness and truth. I should be tempted to call it a *ferret's nose*, and I would associate with it a character reflective on principle, and circumspect from delicacy, and to whom you would impute rather an excess of diffidence than of presumption.

I am afraid of meddling with the mouth. The delicacy of mind, by which it is animated, seems to exhale from the upper lip: a multitude of agreeable ideas have just concentrated there, like the colours in a ray of light.

The chin ought to be less rounded and more angular: its surface, too smooth, rather injures the basis of the face, were you even to adopt

for



ERASMUS.



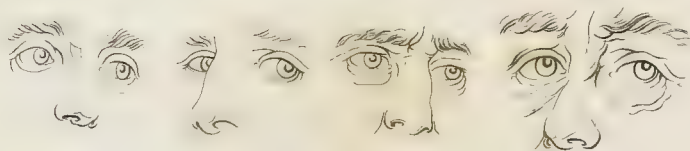
OF THE DIFFERENT PARTS OF THE BODY. 387

for this portrait the middle age of life, in other words, that which is most suitable to chins of this form.

I add, in a Vignette, the profile of a man, sage, honourable, sprightly, judicious, profound, and pious. The nose, to be bold, is a little too much on the curve—but what force and penetration in the look, and in all the rest of the phyfionomy!



A D D I T I O N P.



In forming a judgment of these four sketches of the form of the nose, I will pronounce 1, to be above the common, replete with candor and dignity.

The character of greatness in 2, approaches the sublime.

3. Is inferior to 1, but not absolutely destitute of merit.

4. Unites great talents to much firmness and vivacity.

In the profile of the following vignette the ingenuity and sagacity of the nose are in perfect harmony with the whole of the face; which, without having any thing great, denotes the man of experience, whom you may employ to advantage. Select persons, of this sort, are proper to be placed at the head of the municipal Government of a City or Canton;

OF THE DIFFERENT PARTS OF THE BODY. 389

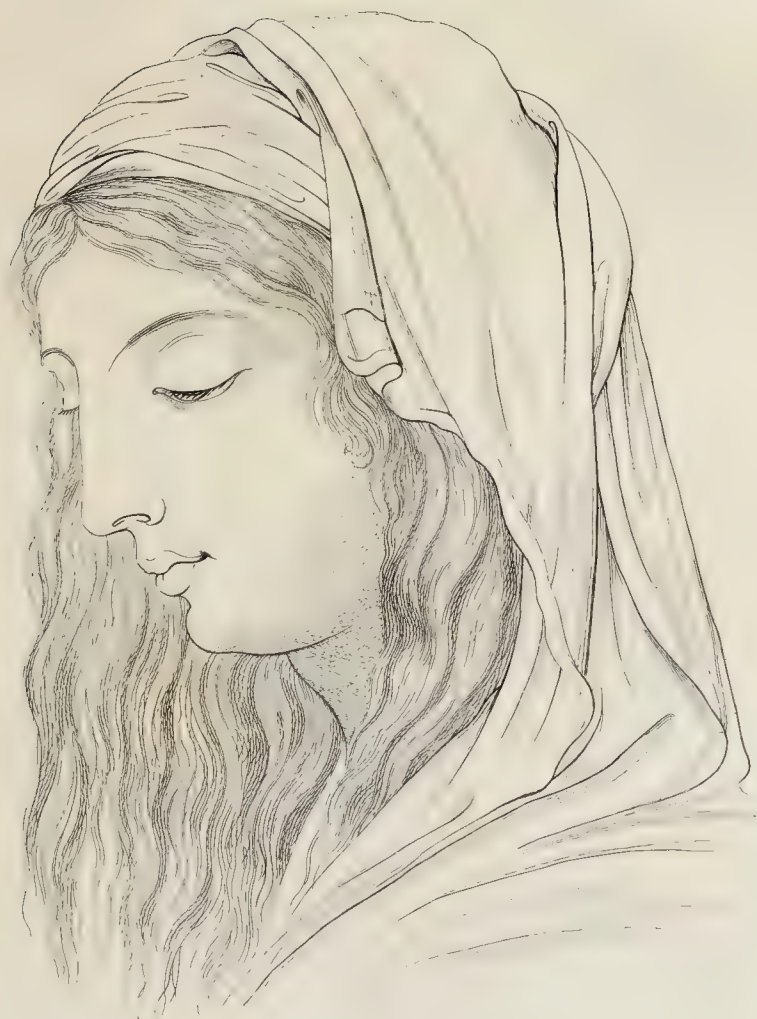
Canton; you will never have occasion to regret your choice. They love order, they are prudent, gentle, and conscientious: they seek their own happiness in the love and esteem of their fellow creatures, and they possess every requisite to inspire these sentiments.



ADDITION Q.

Here is, nearly, the ideal form of a *nose more than human*, such as suits the sacred majesty of the Virgin: who united the character of all the virtues, purity, recollection, piety, patience, hope, humility. Only the lower part of the contour ought to be more shaded: it is too smooth to be in harmony with the elegant curve of the eyebrow. Fault might likewise be found with the voluptuous tint which results from the excessive rounding of the mouth, and with the chin, the form of which is very ordinary.

ADDITION Q





C H A P. VI.

Of the CHEEKS and CHIN.

1. The Cheeks.

THE cheeks, properly speaking, are not parts of the face. We must consider them as the ground of the other parts, or rather as the ground of the sensitive and vivified organs of the face. They are the feeling of the physiognomy.

Fleshy cheeks indicate, in general, humidity of temperament, and sensual appetite; lean and shrivelled, they announce dryness of humours, and privation of enjoyment. Chagrin hollows them—rudeness and brutality impress on them gross ridges—wisdom, experience, and ingenuity, intersect them with traces slight and gently undulated. The difference of the physical, moral, and intellectual character of man, depends on the smoothing or swelling of the muscles, on their sinking and contraction, on their appearance or imperceptibility, finally on their undulation, or rather on that of the small wrinkles or clefts, which are determined by the specific nature of the muscles. Shew to an experienced, and happily organized Physiognomist, the simple contour of the section which extends from the wing of the nose to the chin; shew him this muscle in a state of rest and in a state of motion; shew it him especially at the moment when it is agitated by laughter or by tears, by a sense of pleasure or of pain, by pity or indignation—and this trait alone will supply a text for important observations. This trait, when it is marked by slight contours, gently shaded and intersected, becomes of infinite expression: it conveys the
finest

finest emotions of the soul; and this trait, carefully studied, will be sufficient to inspire you with the most profound veneration, and the most tender affection. Painters almost always neglect it, and their portraits favour very disadvantageously of this neglect, from an insipid and trivial air perceptible in them.

Certain hollows, more or less triangular, which may sometimes be remarked in the cheeks, are the infallible signs of envy or of jealousy.

A cheek naturally graceful, agitated by a gentle transport which raises it toward the eyes, is the pledge of a heart sensible, generous, incapable of the least meanness. Trust not too far to a man who never smiles agreeably. A gracefulness in smiling may serve as a barometer to goodness of heart, and dignity of character.

* * *

2. The Chin.

Long experience has demonstrated to me, that an advancing chin always announces something positive; whereas the signification of a retreating chin is always negative. Frequently the character of energy in the individual, or of the want of energy, is manifested by the chin alone.

A deep incision in the middle of the chin seems to indicate, beyond contradiction, a man judicious, steady, and resolute, unless this trait is belied by other contradictory traits. We shall presently verify this assertion by examples.

A pointed chin usually passes for the sign of cunning. I have, however, met with this form in persons the most honourable: in them, cunning was only a more refined goodness.

A double chin soft, and fleshy, is, for the most part, the mark and the effect of sensuality. Angular chins are scarcely ever seen but in persons sensible, firm, and benevolent. Flat chins suppose coldness and dryness

dryness of temperament. The small characterize timidity. The round, with a dimple, may be considered as the pledge of goodness.

I establish three general classes for the different forms of chin.

In the first I rank chins which retreat. In the second, those which in profile are in a perpendicular line with the under lip. In the third, such as project beyond the under lip, or in other words, pointed chins. The retreating chin—which we may confidently call the feminine chin, as we find it in almost all persons of that sex—always excites in me a suspicion of some weak side. Chins of the second class inspire me with confidence. Those of the third support, in my judgment, the idea of a mind active and acute, provided they do not present the form of a handle, for this exaggerated form usually leads to puffanimity and avarice.

C H A P. VII.

Of the MOUTH and LIPS.

THE mouth is the interpreter and the representative of the mind, and of the heart. It combines, both in a state of rest, and in the infinite variety of its motions, a world of characters. It is eloquent even in its silence.

This part of the body is so sacred in my eyes, that I scarcely have the courage to attempt to treat of it. What an object of admiration! What a sublime miracle, among so many miracles which compose my being! My mouth not only breathes the breath of life, and performs all the functions in common to me with the brute; it serves, besides, to form language, it speaks—it would speak were it even never to open.

Reader, expect nothing from me on the subject of the most active and most expressive of all our organs. The task is far beyond my powers.

How different this part of the face from all those which we comprehend under that name! At once more simple and more complicated, it neither can be detached, nor fixed. Ah! if man knew and felt the dignity of his mouth, he would utter words divine, and his words would sanctify his actions. Alas, why am I reduced to stammer and tremble, when I would proclaim the wonders of this organ, which is the seat of wisdom and folly, of strength and weakness, of virtue and vice, of rusticity and delicacy; the seat of love and hatred, of sincerity and dissimulation, of humility and pride, of truth
and

and falshood! Ah! if I were what I ought to be, my mouth should open, O my God, to sing thy praises!

Economy of probation, mystery incomprehensible, when shalt thou be elucidated! Supreme Will of the Almighty, when wilt thou manifest thyself! I adore here below, however unworthy, but I shall one day become worthy, as much as man can be; for He who made me has given me a mouth to praise him.

Why do we not see what is in us? Why not enjoy ourselves? The observations which I am qualified to make on the mouth of my brother, must they not be followed with severe reflection on myself? Must they not convince me that my mouth likewise discovers my interior?

Humanity, how art thou degraded! How ecstatic shall be my delight in the life to come, when my eyes shall contemplate, in the face of Jesus Christ, the mouth of the Divinity; when I shall break out into this exclamation of triumph: I too have received a mouth like Him whom I adore, and I dare to pronounce the name of Him who has bestowed it upon me! Eternal Life! The very thought of thee is felicity.

I conjure you, ye Painters, and all other Artists, who undertake to represent the figure of man, I conjure you with repeated importunity to study the most precious of his organs, in all its shades, in all its proportions, and in all its harmony.

Begin with designing in plaster some characteristic mouths, copy them, take them as models, and learn from them to observe the originals. Study for days together the same mouth, and in it you will have studied many, however varied they may be. Nevertheless, shall I acknowledge it? for six years past, and with twenty Artists labouring under my eye, whom I instructed, directed, preached to incessantly, not a single one has acquired the ability, I do not say of feeling what might have been felt, but even of seeing, and catching,
and

and representing, that which was palpable. After this, what success is to be expected?

I have, however, sanguine expectations from models in plaster; they are so easily formed, and it would be sufficient to collect a cabinet of them.—But who knows! perhaps observations too exact, too positive, on the human mouth, would lead us too far; the progress of our physionomical discoveries would become too rapid; the veil, torn asunder all at once, would present a spectacle too afflicting; the shock would be too violent—and for that reason, perhaps, Providence conceals from us what would be clearly disclosed to view.

My soul is oppressed with the reflections resulting from this mournful idea. You, who know how to estimate the dignity of man, you will, without sollicitation, partake in my affliction—and you, hearts of less sensibility, but ever dear to mine, bear with complaints which you do not feel.

* * *

Distinguish carefully in every mouth,

a. The two lips, properly so called, that is to say, the upper and under, each separately.

b. The line resulting from their junction, when they are gently closed, and when they may be so without effort.

c. The center of the upper lip.

d. And that of the under lip; each of these points in particular.

e. The basis of the separating line*.

f. Finally, the corners which terminate this line, and by which it disengages itself on each side.

* Examine the profile of the mouth in a dark apartment, which receives only a feeble light from above, and you will always perceive, more or less distinctly, toward the extremity of the line of separation, an incision, a small angle, which throws a very characteristic shade on the under lip. It is this angle, and the traits adjacent, which I call the *bas*. Will Painters and Designers never be persuaded to see, what forces itself on observation? Let them give over, in good earnest, presenting us with substitutes, and let them be faithful in conveying Nature stroke for stroke. There is not a single one useless; not one but has its object, and its signification.

Without

Without attending to these distinctions, it is impossible to give an accurate drawing of the mouth, or to form a fair judgment of it.

A perfect relation may always be remarked between the lips and the character. Whether they be firm, or whether they be soft and flexible, the character is always of an analogous composition.

Plump lips, clearly marked, and well proportioned, which present on both sides the line of separation equally well undulated, and easy to be reproduced in drawing, such lips are incompatible with meanness: they are likewise repugnant to falsehood and malignity, and, at most, may sometimes be suspected of a slight propensity to voluptuousness.

A mouth firmly shut, the cleft of which runs in a straight line, and in which the margin of the lips does not appear, is the certain indication of coolness, of a spirit of application, the friend of order, exactness, and neatness. If it rises at the same time at both extremities, it supposes a fund of affectation, pretension, and vanity; perhaps, likewise, a slight infusion of ill-nature, the usual committant of frivolity.

Fleshly lips have always a struggle to maintain with sensuality and indolence. Those which are as it were pared and strongly marked, have a tendency to timidity and avarice.

When they close gently, and without effort, and when the design of them is correct, they indicate a character reflective, firm, and judicious.

An upper lip which projects a little, is the distinctive mark of goodness; not that I absolutely refuse this quality to an advancing under lip; but in this case, I rather expect a cold and sincere good-nature, than a sentiment of lively tenderness.

An upper lip hollow in the middle, is peculiar to persons of a sprightly humour. Look attentively at a witty man, when the flash

of pleasantry is ready to bust forth, the centre of his lip will never fail to sink and present a small cavity.

A mouth firmly closed (provided, however, it is not affected and brought to a point) announces courage; and when a proof of courage is requisite, even persons accustomed to keep their mouth open, usually shut it. An open mouth is plaintive, a close mouth suffers patiently*.

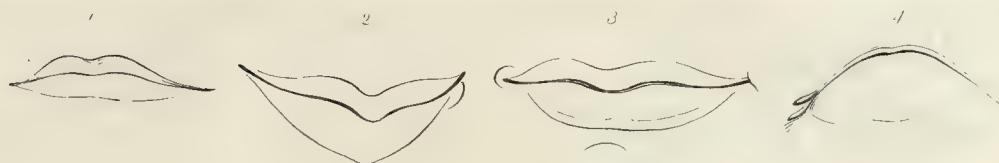
* * *

That part of the flesh which covers the upper row of teeth, and which leads to the lip properly so called, has no name in Anatomy, as far as I know. It may be called *curtain* or *pallium*, (cloak.) Physionomists have hitherto wholly neglected it, but I have paid a very particular attention to it in most of the heads which have passed under my review.

The more lengthened this section is, the more contracted is the lip, properly so called. If this last is broad and arched, the interval, which separates it from the nose, is short and concave; a new proof of the conformity of the features of the face. The *pallium*, for the most part, is smooth and perpendicular: its cavity is very uncommon, as are likewise the characters which admit of it.

* The mouth is the part which, of all the face, marks most particularly the emotions of the heart. When it complains, the extremities of the mouth fall; when it expresses satisfaction, the corners of the mouth rise; aversion makes the mouth project, and rise in the middle.—LE BRUN.

A D D I T I O N A.



Mouth 1, promises a sage reserve, a turn for business and firmness. You discover in it the gravity of a politician, who measures his syllables, and who is not without pretension.

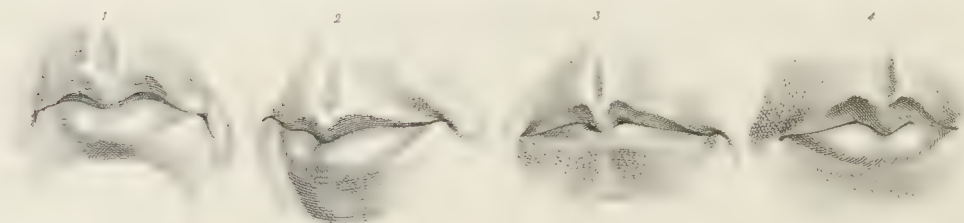
2. Suggests the satirical mirth of a *Sterne*, and his subtile way of thinking. I would assign him the gift of speech, and an energy exempt from violence.

3. Manly courage, somewhat rough, if you will, but firm and sincere. To this add, judgment without depth, and benevolence without partiality.

4. Reserve, the effect of contempt; vivacity, littleness, the pretension of a man who is sure of making his strokes to be felt. The under lip appears not at all, and the upper is scarcely distinguishable. Not the slightest agreeable flexion. It is a bow violently bent and ready to let fly a mortal shaft, to strike indiscriminately the innocent or the guilty. A man must be a villian with such a mouth.

But let us not overlook an essential remark; namely, that old men who in youth might have had the lower jaw prominent, and who have lost the upper teeth, may sometimes acquire a mouth resembling this. Nevertheless with a character naturally good, the mouth will with difficulty bend and shut itself, to such a pitch: there will always remain in it a tint of gentleness and good humour, which will serve to legitimate it in the eyes of the Connoisseur.

A D D I T I O N B.



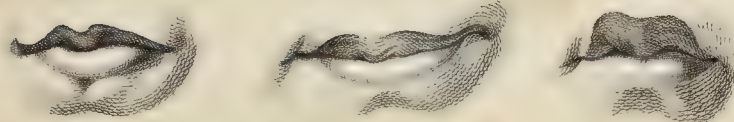
It is surely impossible for you to imagine, that these are the mouths of idiots. The reflective and regulated air of 1. is founded on reason. It is equally discreet in its conversation and decisions; I should expect from it only words of truth, and oracles of wisdom.

Do not condemn 2, for that thick projecting lip, though to say truth, it may be the cause, or the effect of some weakness. That mouth is nevertheless sensible, it understands its own interest, it is susceptible of attention, and its decisions will have sufficient weight to be ultimately adopted,

3. Is pacific, affectionate, persuasive, easily affected, and of a goodness truly infantine: notwithstanding this, it is not deficient in a certain degree of firmness, and you may depend on its exactness.

4. Has fewer inflexions, is less delicate than the preceding, more sensual in its enjoyments; but has nothing ignoble, and admits equally of a character, calm, peaceable, and solid.

ADDITION C.



Mouth 1, will never speak evil of any one, malice is banished from its lips: it reflects before it promises, but is only the more punctual in fulfilling its slightest engagement.

2. Examines and investigates maturely. It turns to account every thing that the ear has heard: its words will never favour of harshness or severity: its affectionate character breathes only tenderness. With more judgment than the preceding, it possesses no less candor. The under lip is not so delicate as the line of separation promised.

In 3, the upper lip is too much shaded, drawn awry, and otherwise exaggerated; but even by modifying this feature, it will be impossible for you to efface the expression of voluptuousness, fullness, and pride.

FRAGMENT FIFTH.
ADDITION D.

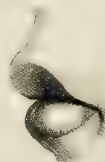


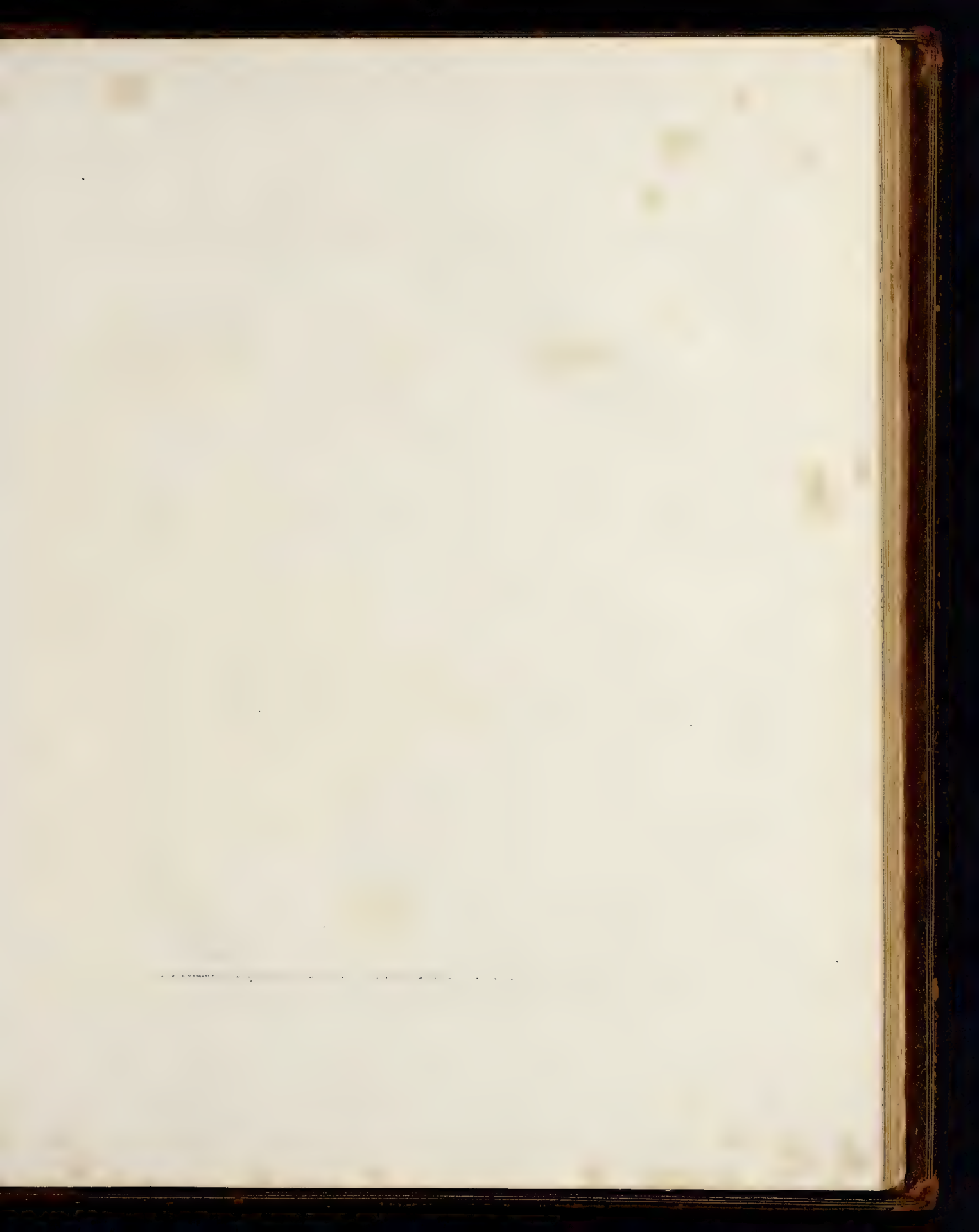
1. Has considerable relation to No. 1. of the preceding page. I think they must both be drawn after the same original, but in a different spirit. The cloud which furrounds the under lip is to me an enigma. In other respects, I perceive in this mouth more calmness, dignity, and good nature, than there is in the other copy.

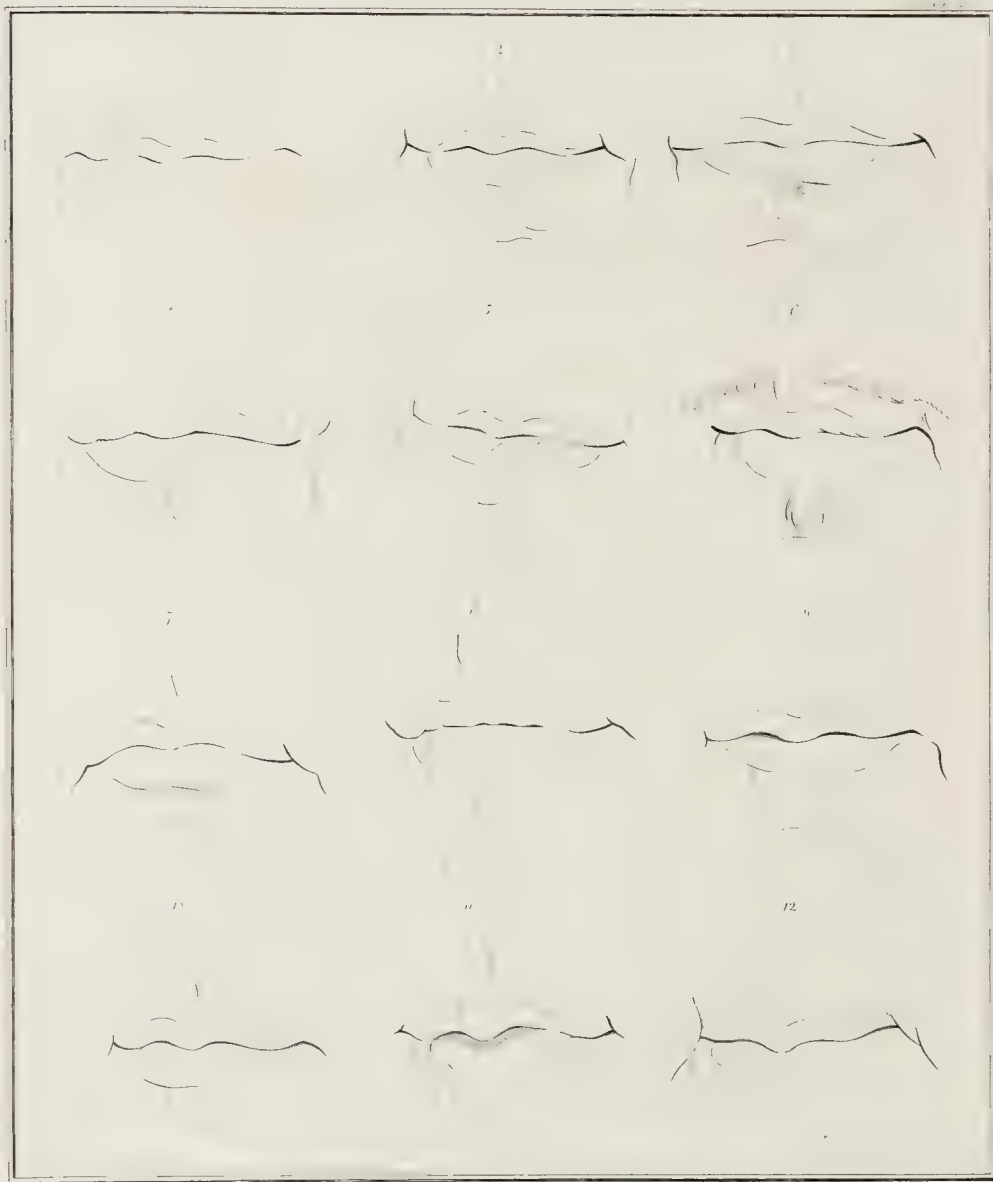
2. Languishes with a passion not yet extinguished by despair, and which it is determined to pursue, without much delicacy as to the justice of the means. The lips are too incorrect to admit of a positive signification. The meaning of them can at most be guessed at: the under one is extremely gross.

In 3. I discover the gaiety and malignity of an indelicate voluptuary, who loves indulgence, and sacrifices every thing to pleasure.

The profile which terminates the page, presents a character sincere, honest, and generous, but without urbanity.







A D D I T I O N E.

Though mouth 1, be incorrectly drawn, and though I would allow it a character naturally good, I foresee at the same time, that it will mingle something farcaſtic with its wit.

2. Is ſuperior to the preceding, both as to heart and mind.

3. If 3 is leſs brilliant, it is indemnified by ſound reaſon and ſolidity of reflection.

4. Probity incorruptible, diſcretion proof againſt every trial, conſummate wiſdom. It is to be regretted, that to ſo many eſtimable qualities there ſhould be united a fund of obſtinacy, which hardly leaves room for ſenſibility.

It is eaſily ſeen that mouth 5, is abſorbed in profound attention, that it is purſuing light and knowledge.

6. Dignity bordering on haughtineſs, contempt of every thing mean.

7. Rough good ſenſe, but inclined to indolence, which diſdains every thing, and conſequently wants delicacy.

8. Heroic courage founded in mature reaſon, and which having once coolly formed its reſolution, afterwards admits not the ſmalleft change.

9. Has good-nature, taſte, ſagacity: he is in haſte to enjoy.

With a mind more refined, and an imagination more exalted, 10 is abandoned to voluptuouſneſs.

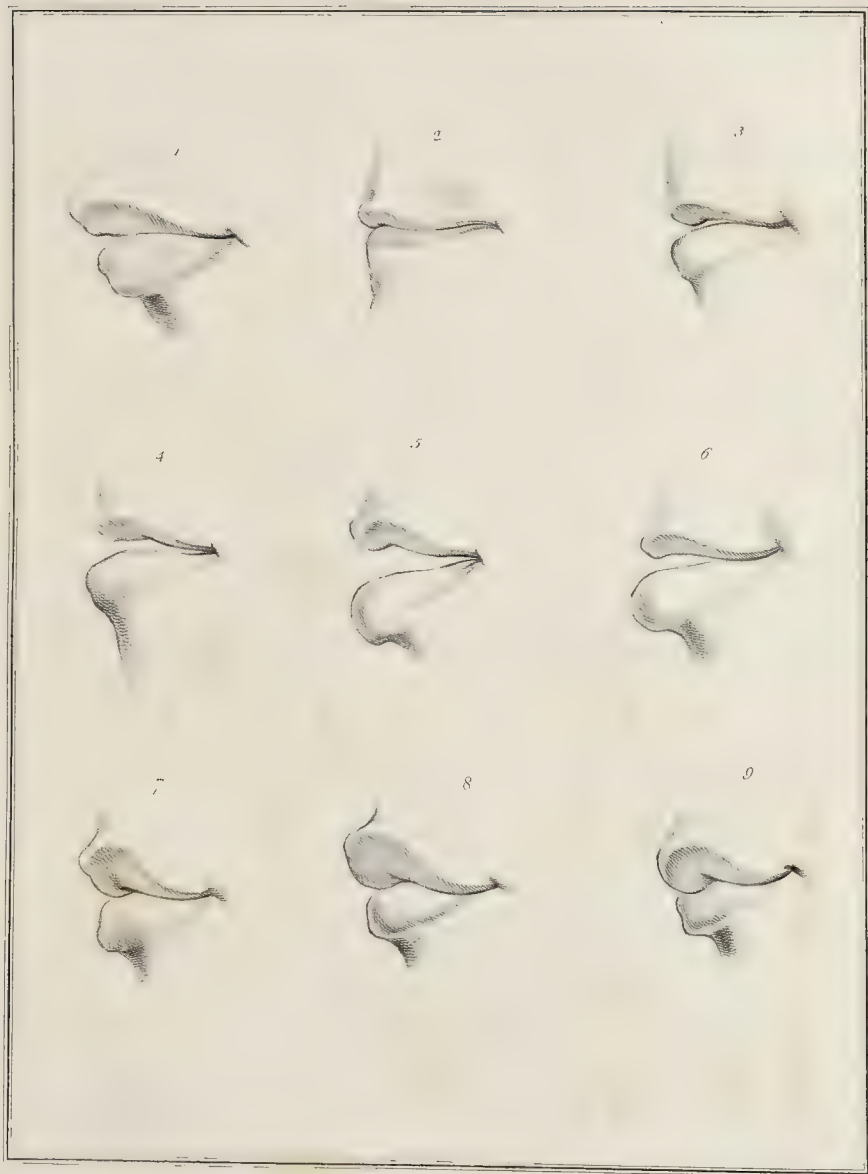
The ſprightlineſs of 11, is poiſoned by malignity, and, upon occaſion, he would have no ſcruple to gratify it by the moſt indirect methods.

Finally, 12 acts only from reaſon: he views every object in all directions, and never decides but upon entire conviction.

ADDITION F.

Were you asked, to which of these nine mouths you would adjudge the prize, you would not be greatly embarrassed, I imagine, in forming your decision. Your choice, most undoubtedly, would not fall on 6; on the contrary, you would exclude it without hesitation. You would, in like manner, pass by 4 and 5, and all the lower row: but in the upper, you would stop at No. 2; you would discover in it gentleness, delicacy, circumspection, goodness, and modesty: such a mouth is formed for loving, and for being beloved; the only fault which the Physionomist will find with it is, that the under lip is thicker than the upper, a disparity which never takes place in lips so delicate. I have no occasion to dwell on the characters of rudeness, stupidity, inattention, weakness, or sensuality, which disfigure, more or less, the other mouths of this Plate. No. 7, is the one which still has the greatest affinity to genius; the one which, with a fund of goodness, will make itself distinguished by original and pleasant ideas. 8. Is merely a gross caricature, but I will refuse it neither good sense nor sprightliness. 9. Is still more contracted, though perhaps more alert in his narrow sphere. 1. In all respects is repugnant to nature and truth. The upper lip 3, promises qualities which are belied by the under. 4. Belongs to the same degenerate race. 5. Is of an order still inferior; and 6 in its turn, is below 5. In general, a very advancing under lip, excessively fleshy, and of a disgusting form, is never the sign of reason and probity; never does it admit of that delicacy which is the touchstone of a clear and solid judgment. But, on the other hand, forget not scrupulously to make allowance for what age, accident, or the negligence of the Designer, may have added to the deformity of this feature, so expressive, and so easily deranged.

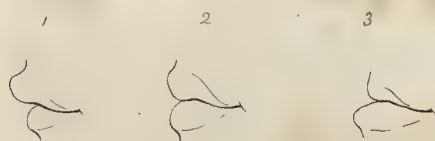
ADDI-





A D D I T I O N G.

We may admit three principal classes for the different forms of the mouth. In the first, I rank mouths whose upper lip projects beyond the under: a conformation which is the distinctive sign of *goodness*. I comprehend, in the second species, the mouths whose lips equally project, so as that a rule applied to both extremities, shall be in a perpendicular direction: this is the class of the *honest* and *sincere*. I establish a third, for mouths whose under lip projects beyond the upper; but the prominency of the under lip varies so prodigiously, its contours are so diversified, and so difficult to fix in drawing, that a general qualification might easily lead to error or abuse. Meanwhile I have no apprehension of offending any one, by referring this configuration of mouth to *temperate* characters, who present a mixture of phlegm and vivacity. Were it necessary to mark the three classes by generic names, I would call the first, the *sentimental*; the second, the *trusty*; the third, the *irritable*.



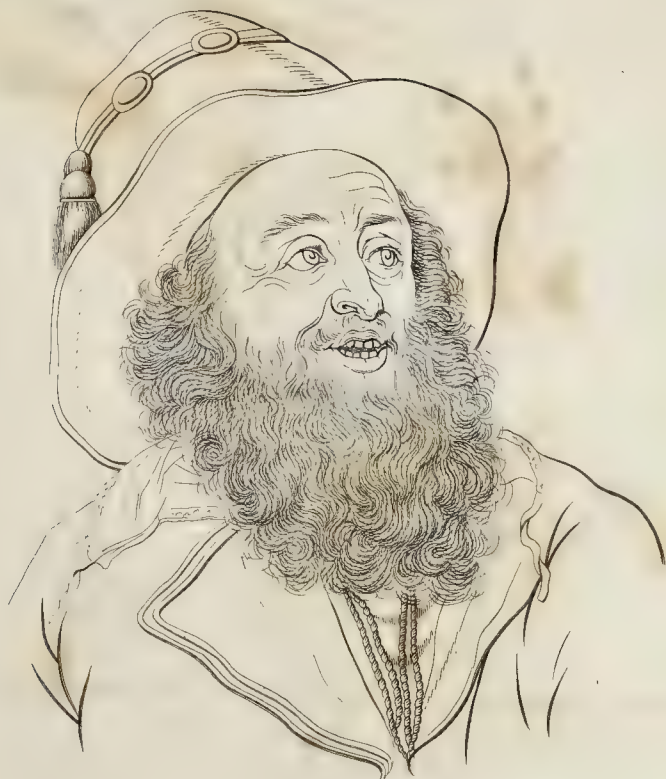
A D D I T I O N H.

You see at once that this is not an ordinary man. That eye says whatever he wills, and wills whatever he says. A look so lively, so passionate, and so piercing, retains and appropriates to itself every external object which it seizes, but has no internal productive resources. The nose is middling; it will neither be distinguished nor confounded, and if it must be reduced to the ordinary species, it at least has nothing abject. The mouth indicates good sense, taste, eloquence, and voluptuous propensities. The ascending angle of the lip is not natural, and, for that reason, disgusting.



ADDITION I.

An energetic sensuality, the habit of gross enjoyment, a frankness unsupported by intelligence, the highest possible degree of the sanguine temperament, tinged with phlegm—these constitute the character of that half-open mouth. The look is not destitute of ingenuity, neither does the nose want expression; but the distinctive part of this face will nevertheless always be the mouth. If I exhort my readers ever to begin by remarking, and determining with the most scrupulous exactness the *predominant feature* of every physiognomy, I, at the same time, entreat, that they would not attach themselves to it exclusively. We must embrace nature in all its extent; and it would be foolish to think of reaping in fields which she has left fallow.



ADDITION K.

A great personage ought never to be drawn in miniature; but when even in miniature he still preserves the character of his greatness, when you still discover in it the ineffaceable traits of his primitive energy, it affords one reason more for bending with respect to the original. No one but a man mature, solid, resolute, sure of his plan and of his aim, could have furnished the idea of the profile placed at the bottom of this page. Though a copy so reduced must have lost greatly, you find however even here a truth of expression, from which you can forebode nothing but good. Such a look, supported by a forehead so judicious, strikes decisive blows. What sagacity in the form of the nose! What accuracy, certainty, firmness, and perseverance, must a man possess with such a mouth! What intrepidity with such a chin! All this infallibly supposes a soul valiant and elevated.



C H A P. VIII.

Of the TEETH.

Nothing can be more positive, more striking, nor better supported by proof, than the characteristic signification of the teeth, considered not only according to their form, but likewise, as to the manner in which they offer themselves to our view. I have made some observations on the subject, the result of which I shall communicate to my Readers.

Teeth small and short, which the ancient Phsyionomists considered as the sign of a feeble constitution, are, in my opinion, in grown persons, the attribute of an extraordinary strength of body. I have likewise met with them in persons of great penetration, but, in both cases, they were neither very beautiful nor very white.

Long teeth are a certain indication of weakness and timidity.

White teeth, clean and well arranged, which, at the moment when the mouth opens, appear to advance without projecting, and which do not continually display themselves, decidedly announce, in the grown man, a mind gentle and polished, a heart good and honest.

Not that it is impossible to have a very estimable character with teeth injured, ugly, or uneven; but this physical derangement proceeds, for the most part, from sickness or from some mixture of moral imperfection.

The person who does not take care of his teeth, who does not endeavour, at least, to preserve them in good condition, betrays, by that very negligence, were there no other symptoms, ignoble sentiments.

The form of the teeth, their position, and the cleanness, as far as this last depends upon us, indicate, more than we are aware of, our tastes and our propensities.

When, on the first opening of the lips, the gums of the upper row fully appear, I usually expect much coldness and phlegm.

The teeth alone might furnish the subject of a large volume, and yet Painters neglect them, or rather entirely omit them, in their historical pictures. Try to fix your attention on this part; study it in the idiot, in the hypocrite, in the villain, and you will see how strongly expressive it is, whether separately considered, or in relation to the lips; you will be sensible that, intimately connected with physiognomy, it is not one of its least considerable branches. Here I stop, from fear of being tempted to reveal secrets, which might either give offence or be abused*.

* *Dentes robustos & spissos habere, est signum longæ vitæ. Hoc confirmat Aristoteles. Valesius reddit causam Aristotelis probabiliorem, & dicit crebros dentes indicare longam vitam duobus modis, & ut causam, & ut signum: causam, quia multi & firmi dentes faciunt bonam masticationem: masticatio bona meliorem concoctionem, &c. ut signum, quia multi & robusti ac firmi dentes, sunt signum robustæ facultatis conformatricis in prima generatione, & consequenter vegeti caloris nativi, & longæ vitæ.*

Strong and thick-set teeth are a sign of long life. *Aristotle* proves this. *Valesius* adds weight to *Aristotle's* reasoning, when he says, that close-set teeth indicate long life, in two ways, both as a cause, and as a sign: as a cause, for close and firm teeth produce good mastication; good mastication is favourable to concoction, &c. as a sign, because many, strong, and firm teeth, are an indication of a robust generative faculty, and consequently of powerful native heat, and of long life.

CHAP. IX. *Of the EAR.*

I frankly acknowledge that this subject is yet rather new to me, and that I pretend not to pronounce with full assurance concerning it. In the mean time I am fully convinced, that the ear, as well as, perhaps more than, the other parts of the human body, has its determinate signification, that it admits not of the least disguise, that it has its suitableness to, and a particular analogy with, the individual to whom it belongs. All physiognomical study ought to be founded on exact drawings, on comparisons and approximations frequently repeated. With regard to the ear, I would advise you to pay attention, 1. to the totality of its form and size; 2. to its interior and exterior contours, to its cavities, and to the hollow of it; 3. to its position: You must observe whether it adhere close to the head, or be detached from it. Examine this part in a brave man, and in a coward; in a Philosopher, and a changeling-born, and you will soon perceive distinctive differences, referable to each character. In the vignette below, I do not perceive one single form which I could suspect of stupidity; I even believe them all to be above mediocrity, and that which is in the centre, most probably, supposes a sage and luminous mind.



ADDITION A.

NINE EARS.

Having made so little progress in the study of the ear, it will be difficult for me to give a positive and satisfying commentary on the Additions made to this Chapter. The comparison of extremes will, in time, furnish me with inductions more certain; I believe, however, I run no risk in affirming, that among the designs of the annexed plate, you cannot find a single one which characterizes imbecility.

Ear 1. appears to me the most delicate, the feeblest.

2. Is more ingenious, more attentive, and more reflecting.

3. Is superior to 1, with respect to activity and energy. I think I perceive in it a productive genius, rich in talents, and, particularly, endowed with that of eloquence.

I adopt nearly the same definition for No. 4, but with some modifications, the reason of which I look for in the upper part. On the other hand, the serpentine contour which bounds the hollow, may probably be the sign of good nature.

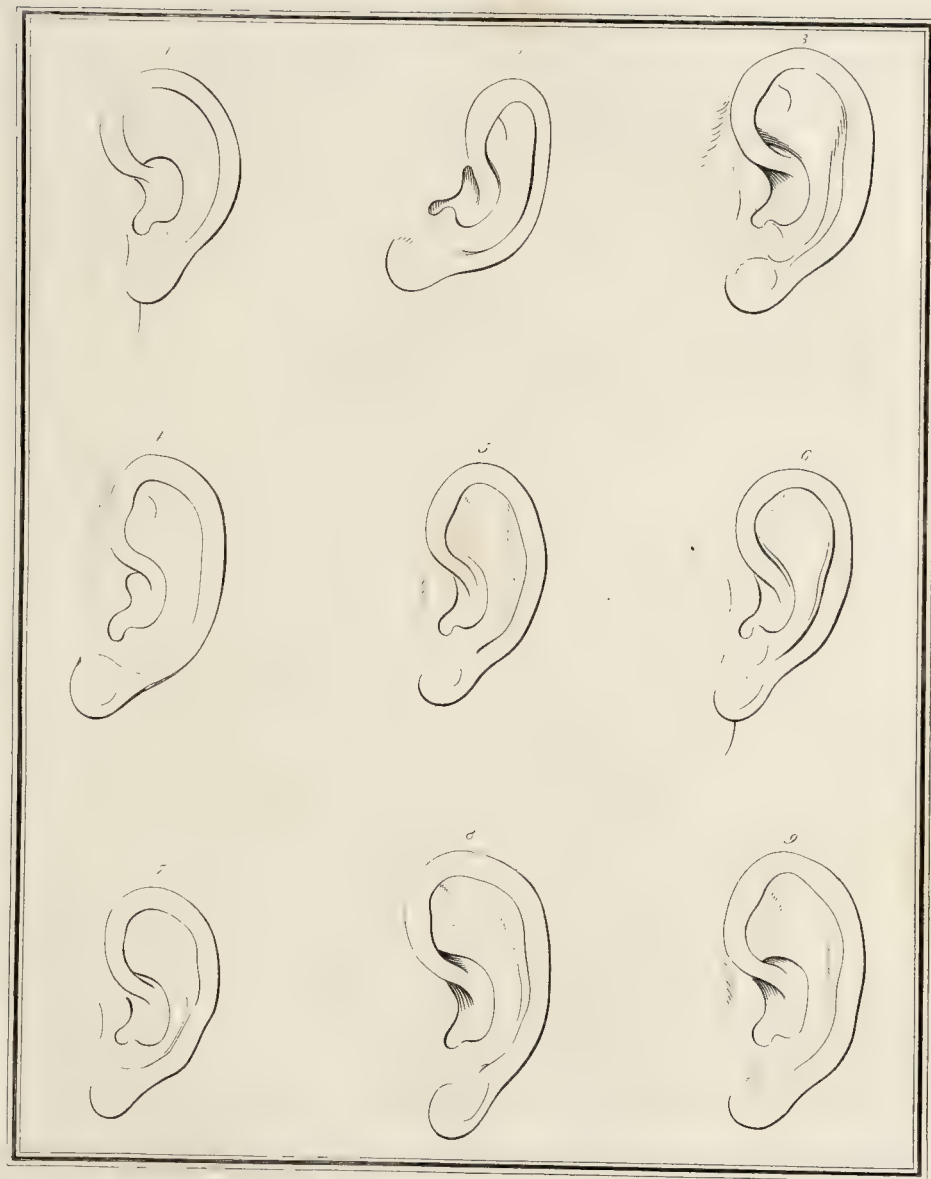
5. Is much weaker, and more contracted, than, 2, 3, 4.

6. Is still smoother, and less undulated. I except however the point which is under the hollow, and which, in spite of mediocrity of faculties, seems to indicate a particular talent; I know not what.

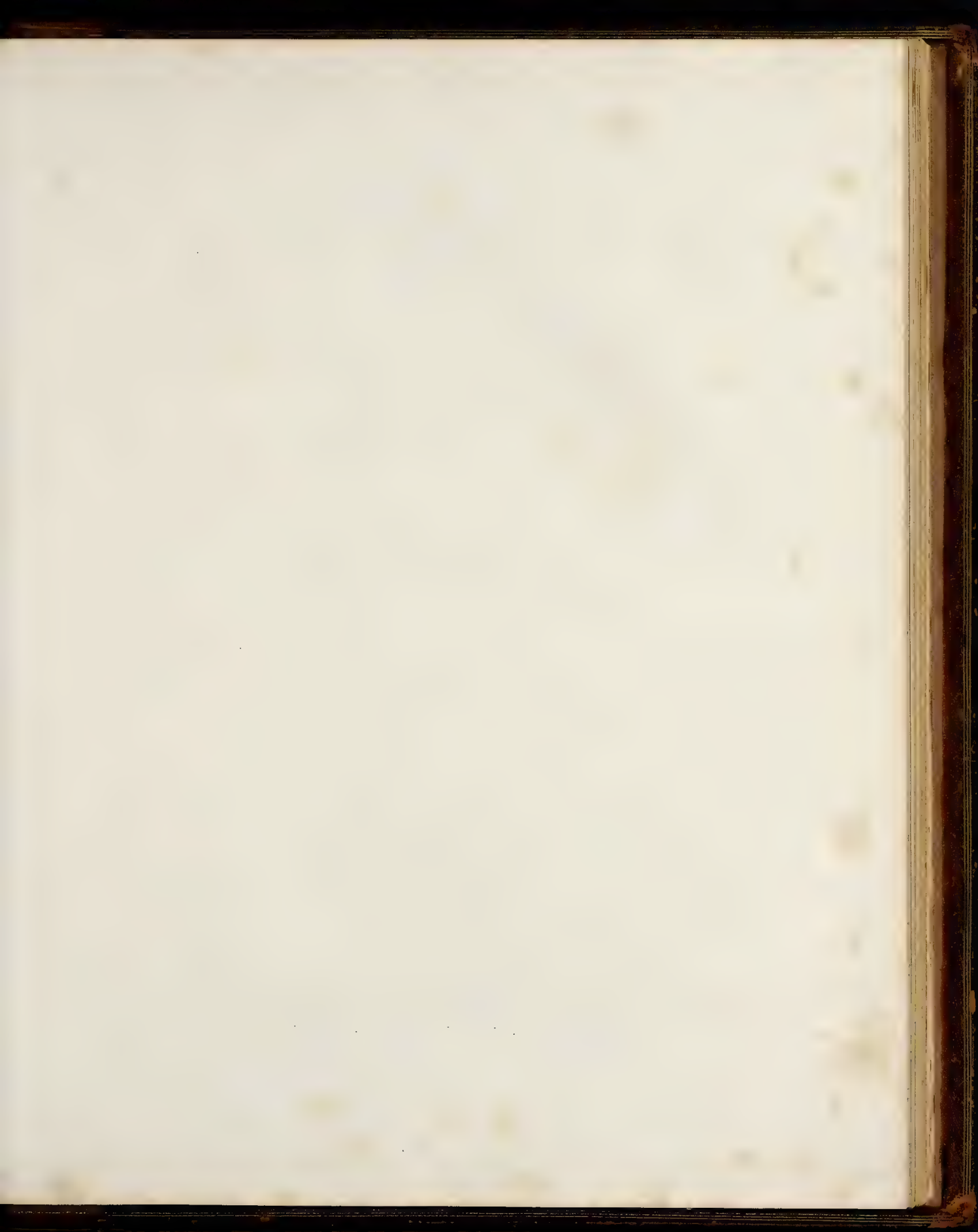
According to my text, ear 7, announces a man modest, humble, and gentle; perhaps timid and apprehensive.

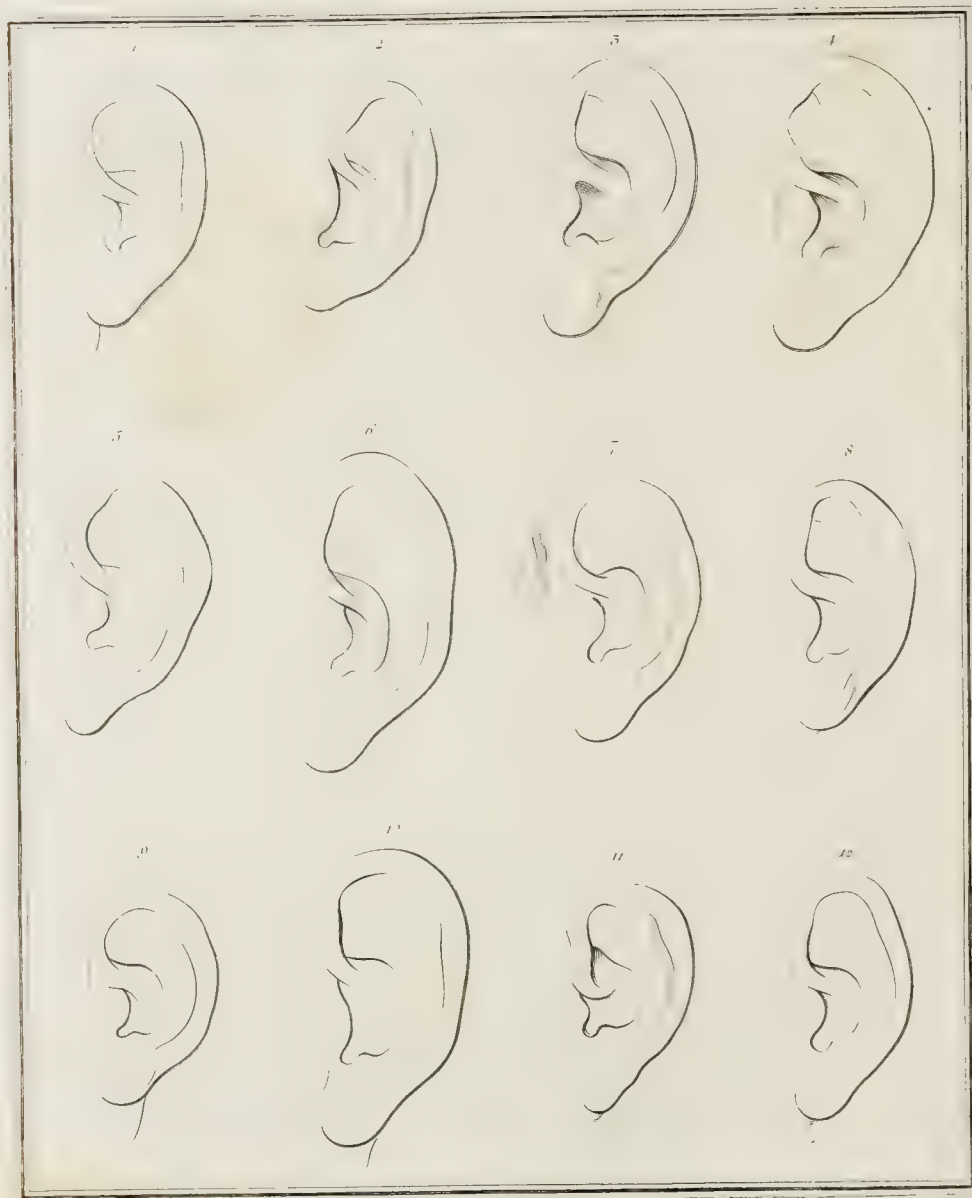
8. And still less 9, cannot possibly belong to ordinary minds.

It would be interesting to bring together a hundred different, and well known, heads, and to abstract from them the proper and specific character of their ears. In those under review the tip is disengaged; which may always be considered as a good omen of the intellectual faculties.









A D D I T I O N B.

TWELVE EARS.

Each of these forms varies in its length, and cavities, in its exterior contours, and the hollow in the middle. Each is adapted to only such and such a head, each bears the impress of an individual character.

Ear 1. is likewise the first in rank for gentleness, simplicity, modesty, and candor.

2. Is more undulated, more susceptible of cultivation.

3. Is still more delicate, more sprightly, and more attentive than the preceding two.

I confidently maintain that 4, cannot be the ear of an ordinary man, but is, perhaps, a little more harsh than 3.

5. Is probably the most original, and most lively of the twelve.

6. More phlegmatic than 3, 4, 5; with less sensibility than this last, but of much greater capacity than 1.

7. Replete with wit and ingenuity.

8. The rounding of the upper contour is very singular, I know not what to make of it: only I doubt whether this ear has the merit of the preceding.

I suspect 9, of a little timidity; in other respects I ascribe to it justice and activity.

10. Appears to me insignificant, inconsiderate, volatile, and insipid: its facility is mere shuffling.

11. Circumspection destitute of every species of courage.

12. Scarcely admits of violent passion: I discover in it modesty and gentleness, founded on dignity of sentiment.

FRAGMENT FIFTH.
ADDITION C.

1. Seems made for a man capable of acquiring and transmitting knowledge; for a pedagogue, who mechanically collects a great number of scientific articles.

2. Cannot be referred to any but a head excessively weak. This form broad and smooth; this want of rounding in the contours, may in truth subsist with superior faculties, and particularly be frequently found in musical ears; but when the whole is so flat, so coarse, so tense, it certainly excludes genius.

3. Has too much precision to ascribe it to a blockhead, but, on the other hand, it is too round, and too massy, to furnish the indication of an extraordinary man.

CHAP. X. *Of the Neck and Nape.*

This space between the head and the breast, and which consequently is allied to both, is significant, like every thing relating to man. Figure to yourself, on one hand, a long scraggy neck, and on the other, a neck thick and contracted, and judge whether each of these forms does not require a different head. How much is expressed by the flexibility or stiffness of the neck! There are some which appear constructed on purpose to let the head drop; others, to raise it; some to bend it forward, and others to throw it in the opposite direction; and let me say, as I proceed, these distinctions may be applied to the diversity of our faculties: the human mind rises or crawls; it advances or retreats. We are acquainted with certain kinds of tumours, which are the infallible sign of imbecility and stupidity: whereas a well-proportioned neck is an irresistible recommendation of solidity of character. Finally, variety of neck extends to the whole animal kingdom, and, in most quadrupeds, it indicates their state of vigor or weakness. It is impossible for me to analyze this truth by going into details. I reserve the most essential of these for the Additions which terminate this Fragment; and I must entreat the Reader to keep in mind, that I am under the necessity of confining myself to the collection of materials, without pretending to rear the fabric. I add only one word more. It is this, That an observation made on the turn of the neck was the first germ of my favourite study, as I have mentioned in Fragment I. of Vol. I. page 10. Had this part, at that time, appeared to me less striking, and less significant, it is extremely probable I should never have written a single line on the science of Physiognomy.

C H A P. XI.

OF THE HAIR AND BEARD.

The hair, if it is not to be admitted to rank with the members of the human body, is at least a part adherent to it. Having already, more than once, pronounced physiognomical decisions relating to this object, I shall here collect some observations, partly ancient, partly new; general and particular; some of which are my own, and others only borrowed.

The hair presents multiplied indications of the human temperament; of man's energy, of his manner of feeling, and, consequently also, of his mental faculties. It admits not of the least dissimulation; it corresponds to our physical constitution, as plants and fruits correspond to the soil which produces them.

You must take care to distinguish,

- a. The length of the hair:
- b. Its quantity, and mode of arrangement:
- c. Its quality, that is, whether bushy, smooth, or frizzled:
- d. Its colour.

Long hair is always the indication of weakness, and the mark of a feminine character; and it is probably in this sense that *St. Paul* says, 1. Cor. xi. 14, *If a man have long hair, it is a shame unto him.* Is it at the same time lank? then it is never associated with a manly spirit. I call that *vulgar hair* which is short, lank, and ill assorted; such too as falls in small, pointed, and ungraceful locks, especially when coarse,
and

and of a deep brown. I call that a *noble head of hair* which is of a golden yellow; or flaxen verging on brown, with a soft gloss, and which curls easily and agreeably. Lank black hair naturally unfrizzled, thick and strong, denotes poverty of intellect, but assiduity and the love of order. Hair black and thin, planted on a head half bald, whose forehead is elevated and well arched, has often furnished me with the proof of a judgment sound and clear, but which excluded invention and the fallies of wit: on the contrary, that same species of hair, when entirely lank and sleek, implies a decided weakness of intellectual faculties. In hot climates, the hair is of the deepest black: it is less dark, or brown, in temperate regions; and, in cold countries, it varies between the yellow, the red, and the brown. Old age reduces these different colours to gray, and it has been remarked, that the hair of artificers in copper, acquires a greenish cast. Fair hair generally announces a delicate temperament, sanguino-phlegmatic. Red hair characterizes, it has been said, a man singularly good, or singularly wicked. A striking contrast between the colour of the hair and the colour of the eyebrows inspires me with distrust.

The diversity of fur and hair in animals, sufficiently demonstrates how expressive that of the human hair must be. Compare the wool of the sheep with the shag of the wolf, the fur of the hare with that of the hyena; compare the feathers of all the different species of birds, and you will find it impossible to resist the conviction, that these excrescences are characteristic, that they may assist in settling the difference between the capacities, and the inclinations, of each animal. These reflections will lead to the interesting Scripture idea, ‘That
 ‘ this is the will and the wisdom of the Almighty, who has formed
 ‘ the smallest hair of the head; that they are all numbered of him,
 ‘ and that not one of them can fall to the ground without his permission.’

With no other inducement than thy hair, I should salute thee, *Algernoon Sidney*; in whom I respect the honest man, the zealous patriot, though perhaps over violent, and sometimes a prey to the weaknesses of humanity.



ALGERNON SIDNEY.

C H A P. XII.

OF THE HANDS.

There is quite as much diversity, and dissimilitude, in the forms of hands, as in physiognomies. This truth is founded on experience, and has no need of proof.

Two faces of a perfect resemblance nowhere exist; and, in like manner, you never find on two different persons, two hands which perfectly resemble each other. The greater relation there is between faces, the greater likewise is that of hands.

There is no less diversity in the parts of the body than in the characters; and it is the same principle which occasions this difference in the one as in the other.

From positive observations, this diversity of character clearly reappears in the form of the hands: it is impossible to doubt it, without being blindly determined to resist the force of evidence.

The form of the hand is infinitely varied, according to the relations, the analogies, and the changes of which it is susceptible. Its size, its bones, its nerves, its muscles, its carnation, its colour, its contours, its position, its mobility, its tension, its rest, its proportion, its length, its roundness; all these present distinctions sensible and easily caught.

Every hand in its natural state, that is, with the exception of extraordinary accidents, is in perfect analogy with the body of which it constitutes a part. The bones, the nerves, the muscles, the blood and the skin of the hand, are only the continuation of the bones, the nerves, the muscles, the blood and skin of the rest of the body. The same blood circulates in the heart, in the head, and in the hand.

These are some of the truths which a child may comprehend, and on which there is no occasion to insist, but which I am nevertheless
under

under the necessity of discussing, because they elucidate the whole physiognomical mystery of the hand; a mystery treated either with an air of astonishment, or of ridicule.

Such a hand is adapted only to such a body, and to no other. It were easy to demonstrate this. Select any one hand as a model, compare with it a thousand other hands, and in all that number you will not find a single one that can be substituted in room of the first.

I shall be told, however, that Painters and Sculptors compose homogeneous forms, to which they adapt parts detached from different quarters, whether in the ideal world, or the real.

To this I answer, That the objection proves directly the contrary of what it ought to prove. First, a great abatement must be made respecting this pretended homogeneity. Who is to be the Judge but the Physionomist? Who but he who knows how to feel, to estimate, to analyze, and to recompose the harmony of the different parts of the body? Well, this same Physionomist will tell you, that he has frequently fought in vain, in the productions of art, for the homogeneity so much boasted of, and that most of these productions have shocked him, by the heterogeneous associations which they presented. There are, I admit, imitations to which it is impossible to refuse the merit of homogeneity; but these are not patched work, sportings of the Artist's imagination; they are tolerable copies formed after the original; or, if any thing miscellaneous entered into the composition, chance determined that the patched pieces should preserve more or less analogy; the Artist had the skill to dispose, to adjust, to disguise them with tolerable address, so as to make them appear homogeneous to a certain degree.

If in the works of Nature it were possible to add to the trunk of an arm or of a hand, a finger or a hand which did not belong to them, this patching certainly could escape no one's observation, and the reason

son of it is evident. Is it possible that Art, which is, which ought to be, which can be, nothing but an imitation of Nature, should acquire superiority over its prototype, when it is reduced to the necessity of cutting, mangling, mutilating, piercing every thing it produces? In vain does it colour and plaister its copies; in vain has it recourse to every illusion; the trade is still carried on with a borrowed stock, but Nature draws every supply from her own fund, and the effects which she produces are all immediately from herself. She models in the great, and Art creeps after her in detail. Nature embraces the whole, and Art is confined to the surface, or rather to small portions of the surface. If, then, there be any thing characteristic in our exterior, if men differ from each other both as to form and character, it decidedly follows, that the hand contributes its share towards unfolding the character of the individual, and is, as well as every other member of the body, an object of Physiognomy; an object so much more significant and more striking, that the hand is incapable of dissimulation, and that its mobility is betraying it every instant.

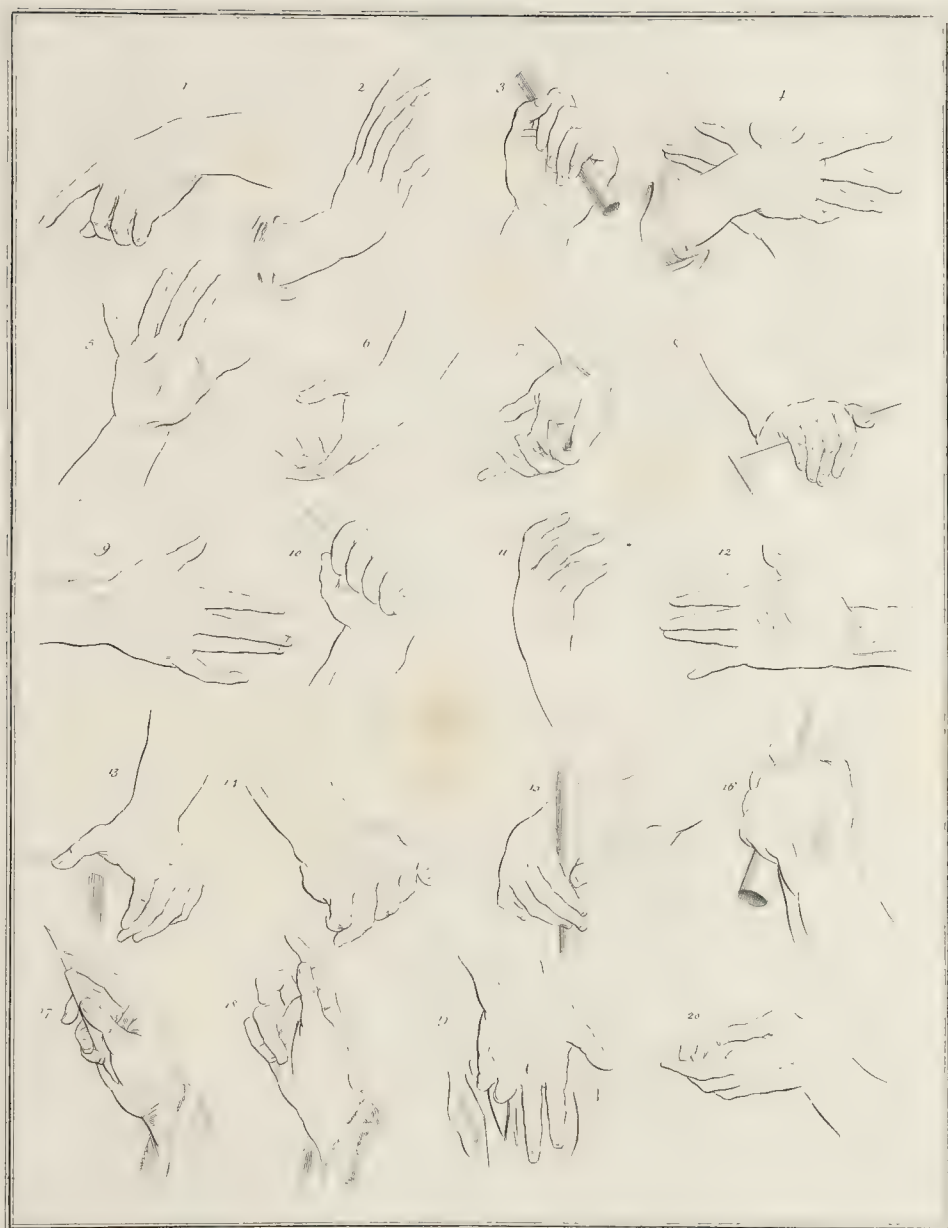
I say it is incapable of dissimulation; for the most refined hypocrite, the most practised cheat is able to alter neither the form, nor the contours, nor the proportions, nor the muscles of his hand, or so much as of a section of his hand: it is impossible for him to disguise it to the eyes of the Observer, but by concealing it altogether.

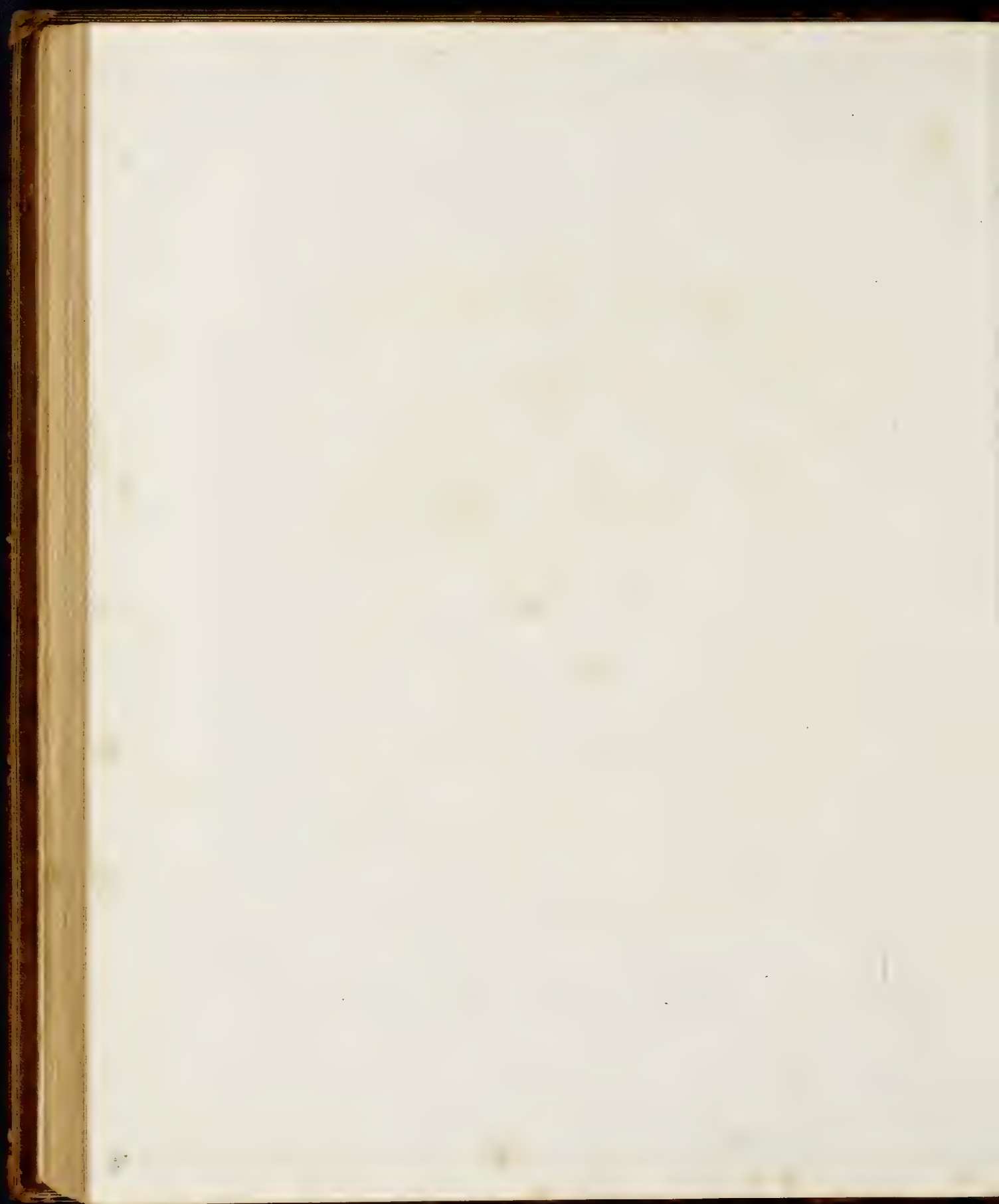
The mobility of the hand is no less expressive. It is of all the parts of our body, the most active, and the richest in articulations. More than twenty joints and sockets contribute to the multiplicity of its motions, and maintain them. An activity like this must necessarily furnish physiognomical characters; it must explain the character of the body with which the hand is so closely connected, explain the character of the temperament, and consequently also that of the mind and heart.

Whether in a state of motion or of rest, the expression of the hand cannot be misunderstood. Its calmest position indicates our natural dispositions; its flexions, our actions and passions. In all its motions, it follows the impulse which is communicated to it by the rest of the body. It attests, therefore, likewise the dignity, and the superiority of man: it is, in its turn, the interpreter and the instrument of our faculties*.

What! with the hands? With the hand we demand, we promise, we call, dismiss, threaten, entreat, supplicate, deny, refuse, interrogate, admire, reckon, confess, repent, express fear, express shame, express doubt, we instruct, command, incite, encourage, swear, testify, accuse, condemn, acquit, insult, despise, defy, disdain, flatter, applaud, bless, abase, ridicule, reconcile, recommend, exalt, regale, gladden, complain, afflict, discomfort, discourage, astonish, exclaim, indicate silence: and what not? With a variety and a multiplication that keep pace with the tongue. (Montaigne, Book II. Chap. 12.)





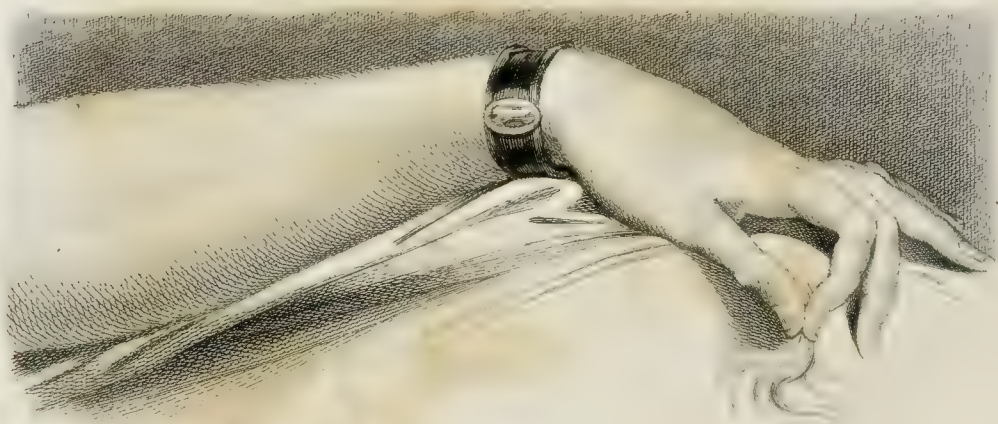


A D D I T I O N A.

HANDS.

Of all these hands, there is not one that I would reject, or even confound in the ordinary class. I would refer them all to characters noble and elevated, and I will say farther, that they have been designed by an Artist who has a sense of the beautiful. He has taken care to avoid those exaggerated shortenings, which are always the sign of a stupidity bordering on brutality, whereas fingers long and slender are scarcely ever associated with a rude and vulgar mind. I think I perceive the greatest dignity and delicacy in 2: it is the gesture of consolation, and of pathetic exhortation. 4 and 11, are soft and effeminate. I shall call 17 and 18, *Artist Hands* by way of eminence. The energy of 16 renders it capable of the greatest enterprizes. It would require resolution to resist the persuasive eloquence, the importunate intreaties of 12. I should expect from 19, a manly courage, and the calmness of reason, though the attitude favours somewhat of the constraint of Art. The same stiffness re-appears in 20, which expresses not all that it would wish to express. 1. Suggests the idea of a mother affectionately communicating her commands to a beloved daughter. 3, 5, 6, 7, 8, 10, 13, 15, are drawn without any determinate object. It is difficult to guess at the ideas of the Designer, who has discovered more attention to beauty of form, than to truth of expression. This is the great fault of most *Academies*: rarely do they present natural attitudes: they deviate from those simple and free movements, which are the effect of our own will, and in which there is always discoverable a marked intention, a determining cause.

FRAGMENT FIFTH.
ADDITION B.



This is a female hand, but immoderately lengthened, too much on the stretch, and of a delicacy affectedly refined. It appears to me purely a work of fancy, whose archetype is no where to be found in nature. We are well acquainted with the Artist after whom it has been copied, and we know that he takes pleasure in exaggerating his characters, whether of the terrible or graceful kind. The drawing before us proves at least that he can modify his touch; that his genius does not exclude agreeable and soft expression. Whatever impression this hand may make on minds purely sensual, to me it appears *cold*.

I should not wish to be reduced to dependance on either the solidity or vivacity of her friendship; the trick and finesse of coquetry are rather to be apprehended.

ADDITION C.



Here, undoubtedly, you discern the same Master, who has attempted to contrast the delicacy of the female hand with the energy of that of the male: probably his own hand served him as a model for this last. The uppermost indicates calmness and repose; the other, rapid and firm, seems made for execution. The former needs to be guided; the latter directs itself, aims at being the first in governing, in dictating the law. In other respects, and with all the pains which the Artist has taken, this is not a brilliant production, either as to correctness of design, or elegance of fore-shortening.

ADDITION D.



No one of these hands is vulgar or ignoble; I would not even suspect them of malignity. They may have that source of corruption which is inseparable from human nature; they may be capable of taking a swing to evil as well as to good; I am not disposed to deny it; but I never can believe them formed for servile labour, and still less for actions violent or ferocious. 1. Has the appearance of aspiring chiefly after physical enjoyment. 2. Will excel in every thing that requires address, delicacy, and taste; it will succeed in instrumental music, and in female employments. 3. Denotes a thinker fed with great ideas, and deficient neither in taste nor dexterity. The gesture of 4, is full of goodness, grace, and dignity: it invites to confidence and friendship. 5. Leads me to suspect a disposition of extreme sensibility, nay even voluptuous. 6. Presses and persuades with gentleness, but, at the same time, with efficacy. 7. Will not carry us along so easily as the preceding, and will not produce such intimate conviction as 4. Finally, I find in 8, the elevation, the dignity, the wisdom, and the experience which characterized the Apostles.

C H A P. XIII and XIV.

Of the BREAST, BELLY, THIGHS, LEGS, and FEET.

Each of these parts might be discussed in detail, and furnishes us with a physiognomical thesis; but I must cut short, and confine myself to generals.

It is universally known that broad shoulders, which fall insensibly, and do not rise again in a point, are a sign of health and vigor; distorted shoulders usually have an influence likewise on the delicacy of the complexion; but it may be affirmed, that they are favourable to ingenuity and activity of mind, the love of exactness and order. A breast broad and square, neither too convex, nor too concave, supposes always well-constituted shoulders, and furnishes the same indications. A breast flat, and, if the epithet may be allowed, hollow, denotes weakness of temperament. In men, a breast excessively hairy announces a propensity to voluptuousness. A belly large and prominent is much more inclined to sensuality and indolence, than a belly flat and drawn inward; and I should always expect more energy and activity, greater mental flexibility and ingenuity, from a dry temperament, than from a body overloaded with fat. I have seen, however, persons of a slender shape, who were excessively sluggish and indolent; but then the character of their indolence appeared in the under part of the face. The *Torso* at Rome is the perfect model of a well-proportioned back and belly: it bears, in all respects, the impress of a superior energy, which nothing is able to subdue.

In

In the vignette which follows, an Herculean force distinguishes feet No. 1.—2. Belongs to a personage of equal energy and sensibility. —3. Can be referred only to a form of superior dignity. Finally, the last denote a body happily organized, easy in its motions, with which I would associate gentleness, elevation, and dignity of character together with extraordinary talents.



I add a few examples more, which may be applied equally to most of the Chapters of this Fragment; and which, perhaps, may contribute to elucidate, more and more, our observations on the form of the face in general, and on the different parts taken separately. The subject is too rich ever to be exhausted, or even investigated to the bottom.

A.

The Reader will please to recollect, that I make a distinction between *talents* and *genius*; between a *great phyfionomy* and an *intelligent phyfionomy*. The face presented in the vignette, whether I consider it from the form of the whole, or separately according to each of its parts, announces neither the great man, nor the superior genius; but it promises ability and a character of goodness. Perhaps it may be illusion, but I think I discern, even in this Engraving, the colour which distinguishes men of talents, that freshness of complexion which usually indicates a quick conception and a luminous mind. I am sure that, in the original, the eyes are of a clear blue, and that they cannot possibly be hazel. I am farther certain that Nature formed them to examine every object clearly, with accuracy, and to view it always on the favourable side. A benevolent gentleness, a friendly condescension, seem to animate the mouth, though its eloquence will rather persuade me than hurry me along. Finally, should I even be charged

with prejudice, I would, without hesitation, believe every instance of this man's generosity which might be related to me, merely from the shape of the chin, and the picturesque arrangement of the hair.

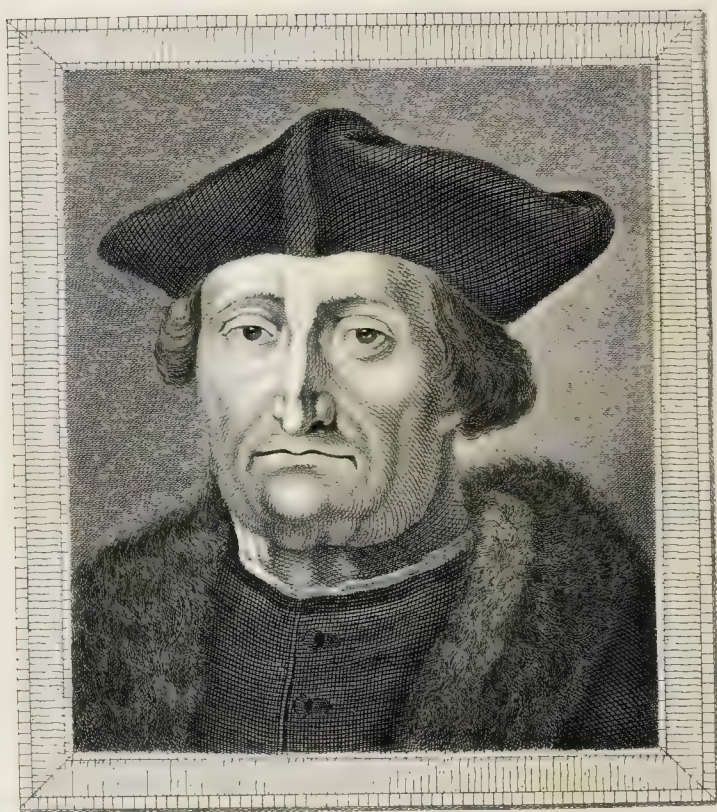


N. VALERZEM.









ADDITION B.

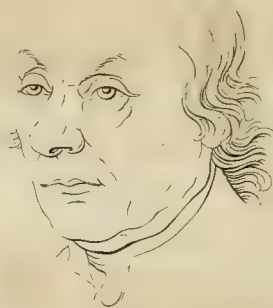
TWO HEADS.

1. It would be difficult to resist this look. The form of the eye, indeed, has nothing great, nothing superior, or majestic; but its effects are astonishing, and the whole section from the eyebrow to the corner of the eye, gives to this phyfionomy an imposing air of dignity. A look which studies you with so much delicacy, which penetrates you with so much gentleness, which discovers you with so much rapidity and exactness, must necessarily command respect. The contour of the nose denotes less ingenuity than good sense; and that discreet mouth, capable of assuming the form of disdain, but which will never contract that appearance, except on mature reflection, warns you not to provoke it by silly or indecent conduct.

Confidently rank 2, with great phyfionomies, those sage and firm phyfionomies, which it is equally difficult to accost and to avoid. Observe how superior natural strength of mind is to acquired accomplishments, or to talents alone! Not that I hold up the original of this portrait as a sublime genius; I would not expect from him the enthusiasm of a Poet; but the excellency of his judgment, but the superiority of his reason will every where secure him success. In effect, would it be an easy matter to conceal yourself from that scrutinizing eye, from the sagacity of that intelligent nose? Could you flatter yourself with the hope of extracting a secret from that mouth, so reflective and so prudent? of directing or subduing a chin so energetic? You would lose your labour if you made the attempt; for, in general, this square form of face supposes a mind firm and resolute, upon which it is not easy to impose, and which does not easily resign opinions once deliberately adopted.

ADDI-

A fund of good sense inexhaustible, a regulated mind which consults reason in every thing, the love of goodness, and a reflecting activity: these are the qualities which my physiognomical tact discerns in the sketch before us; this is what every connoisseur, as well as I, will perceive in it at first sight, and much more still upon an attentive examination. However favourable the idea may be which I have formed of the original, I will, however, admit, that speculations in Philosophy, and the difficulties of analysis, may perhaps be beyond his reach: but I will affirm, on the other hand, that his plans will be conceived with simplicity and prudence, that he is sure of the means he employs, that his composure and firmness will infallibly carry him forward to his object. I can expect no less from a forehead so spacious, and with so regular a declivity; from these undulating eyebrows; from that experienced glance; from that form of nose, which announces the man instructed by experience; from that mouth, not very graceful if you will, but so much the more expressive; from that energetic chin; from the whole contour, in a word, extending from the root of the hair on the forehead, to the under part of the cheek.







A D D I T I O N D.

GENERAL ELLIOT.

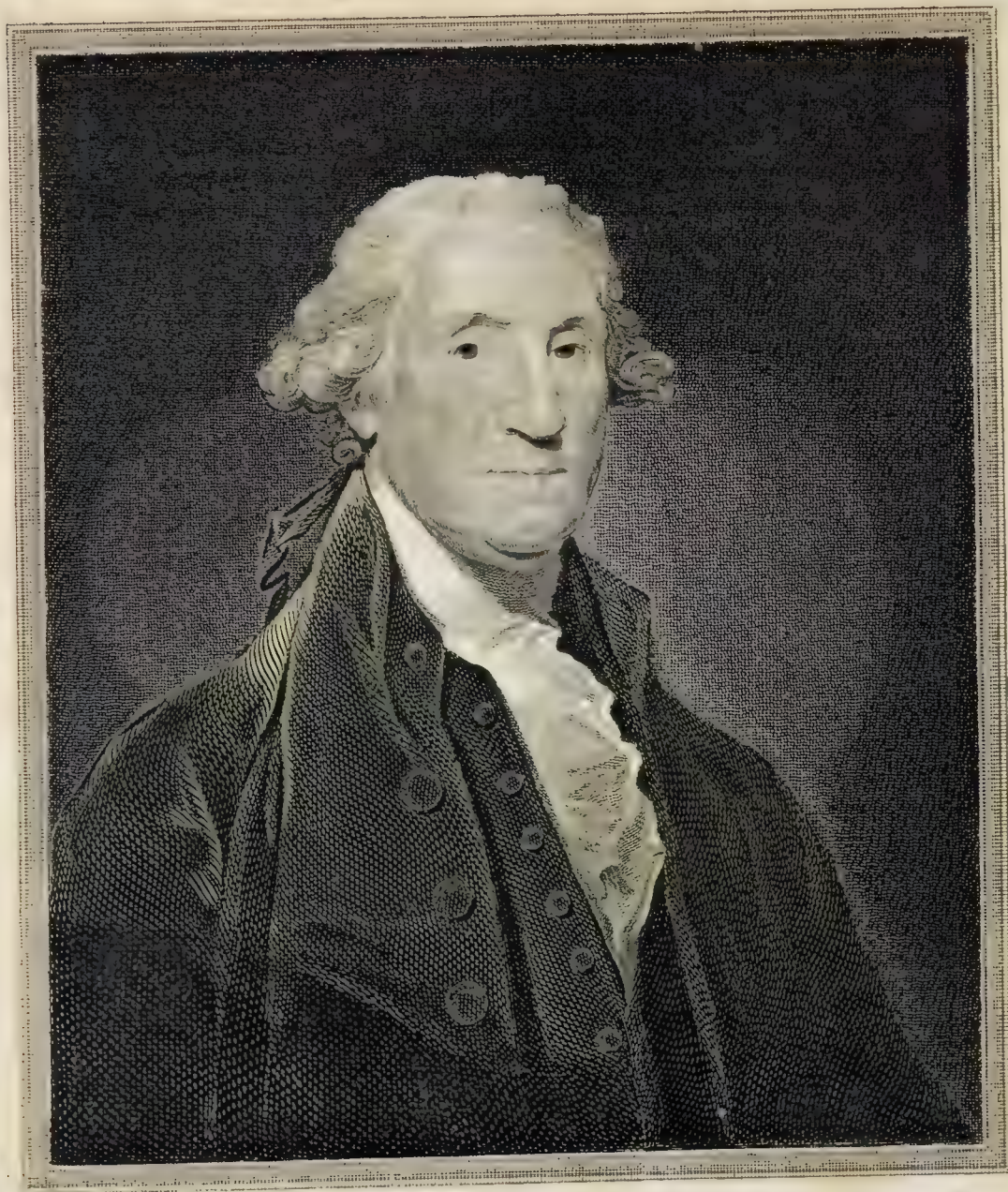
Here acknowledge and respect the image of valour; or renounce the search after it any where else. Though we had never heard the name of this Hero mentioned, durst we, on examining these features, accuse him of timidity, or call him valiant by halves? Would Nature mould such a form without end or design? Would she not impress a respectable seal on her most sublime productions? Sovereign of the Universe, has she not the prerogative of ennobling her favourites? Has she no titles nor marks of dignity to bestow? And are there no other decorations for a great man but those with which Princes distinguish them, or imagine they distinguish them, who themselves frequently are very subordinate beings in the scale of Nature?

It is abundantly evident that the annexed print is only a feeble reproduction of a defective copy; but I am sure the resemblance is more or less preserved in it, and that it is not altogether unworthy of the Original. Extraordinary personages only are characterized by features so prominent; in them alone is to be found that perfect accord, that happy unity, which adds so much expression to the physiognomy. The Designer is to be blamed, if the eye is not in complete harmony with the rest of the face, and particularly with that energetic nose, the nostril of which, however, is still too mean. It is to be regretted that the hat covers the finest part of the face. The forehead would retrace, like every other part of the physiognomy, the real Hero, who never ceases to be such, and who, ever great of himself, would have signalized himself in every situation to which duty might have called him. Complaints are frequently and unjustly made, that great

geniuses are not in their proper places. Is it possible to believe that *Elliot* was out of his place, at Gibraltar? *Washington*, in America? *Neckar*, at the head of the French Finances? *Frederick*, on the throne of Prussia? Let us learn, my dear Readers, to become more discreet in our decisions, and to be assured, that the Being of beings knows how to assign to every one his proper station. To pretend to dictate rules for his conduct were the height of folly and presumption.







Portrait of the late John Wesley, Esq. by Sir J. Kneller, 1736.

A D D I T I O N E.

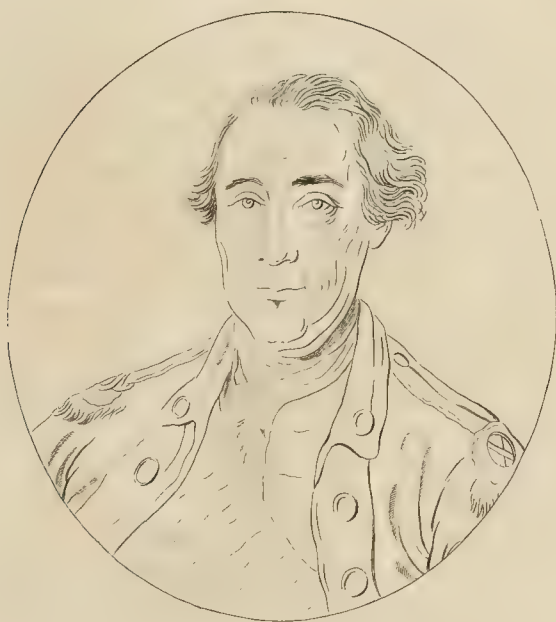
GENERAL WASHINGTON.

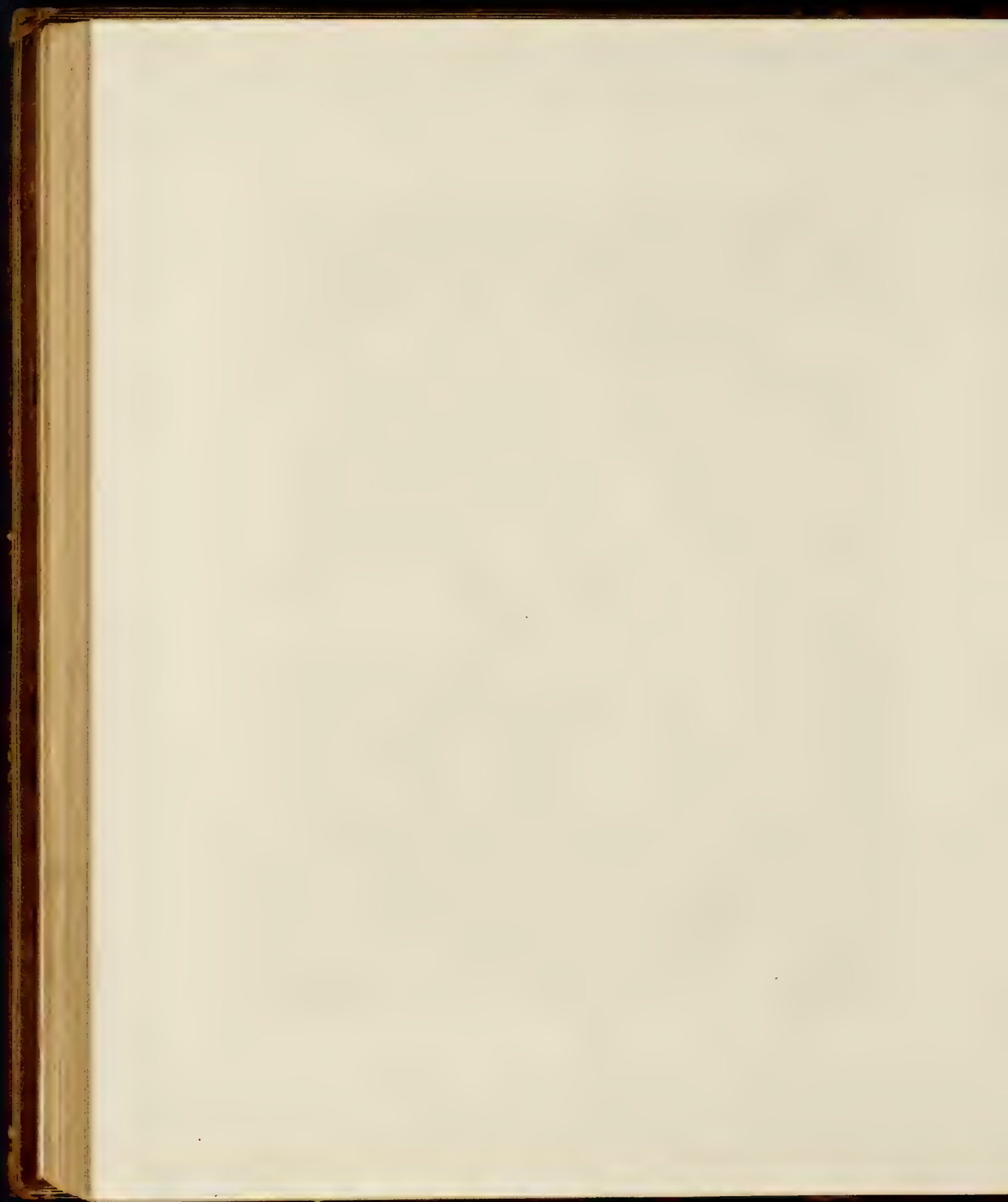
I have already expressed my distrust in the resemblance of engraved portraits ; and I believe I have likewise said, that I consider the images of illustrious men, in general, nearly as so many caricatures. I do not know the person meant to be represented in this Print, but he has performed great achievements, achievements which excite astonishment, which scarcely one among ten thousand would have dared to undertake ; and is it possible to withhold the character of greatness from the man who impresses this character on his actions ? Or even on the supposition, that an ordinary man should have had the good fortune to decide an event which arrests the admiration of the age he lives in, and which it appeared impossible to accomplish ; would not the Physionomist be eager to know the features of him, whom Providence selected as the instrument of effecting a revolution so memorable ? I find here the same oblong form, which the other portraits of Mr. *Washington* have exaggerated still more. Such a form, when not too angular, always indicates phlegm and firmness. This likewise is clearly the character of the physionomy before us, which recommends itself, besides, by its great serenity, by its intrepid air, by its expression of probity, wisdom, and goodness. Without being so imposing as those of *Julius Cesar* and *Newton*, it is however one of those physionomies, which gain by a close examination ; and in this portrait it would appear to still greater advantage, if the touch were broader, and more
vigorous

vigorous. I will go farther, and acknowledge, that if firmness and gentleness, united in just proportion, and in perfect harmony, form the character of a great soul, this face presents that character to a certain degree; but I must add, at the same time, that if the Original does not bring it out more, if by the vivacity and dignity of his features, he does not rise above the copy, Physiognomy is reduced to silence. That forehead, while it denotes uncommon luminousness of intellect, is deficient in point of death, and though happily constituted, it seems to exclude penetration; the eyes are replete with gentleness and goodness, but they possess neither that benevolence, nor prudence, nor heroic force, which are inseparable from true greatness. Every thing in this face announces the good man, a man upright, of simple manners, sincere, firm, reflecting, and generous; and these different properties taken together, may form a personage of the first merit, but this is only in so far as the one or the other excels to an eminent degree. I persist then in affirming, that if *Washington* is the Author of the revolution which we have seen him undertake, and so successfully accomplish, it must necessarily follow, that the designer has failed to catch some of the most prominent features of the Original. Every man is above his own actions, and no one acquires the power of contracting all his faculties, all his abilities, in what he does, or in what he produces; and it is still more certain that the physiognomy of a celebrated man, must always be superior to the best portrait of him that can be painted. The sketch which terminates this Addition, pleases me infinitely more than the large Print. I say so without the least partiality, for I know not which is the greatest likeness. I wish, however, it may be the sketch, in which I discern most delicacy, most penetration, something which commands respect, and the sentiment which results from a man's being perfectly at peace with himself. The valour depicted

OF THE DIFFERENT PARTS OF THE BODY. 437

picted on this face seems, at the same time, moderated by wisdom, and by a modesty exempt from pretension. It is a noble boldness; it does not suffer itself to be carried down the stream of passion, but is calm, because it has the consciousness of its own energy.





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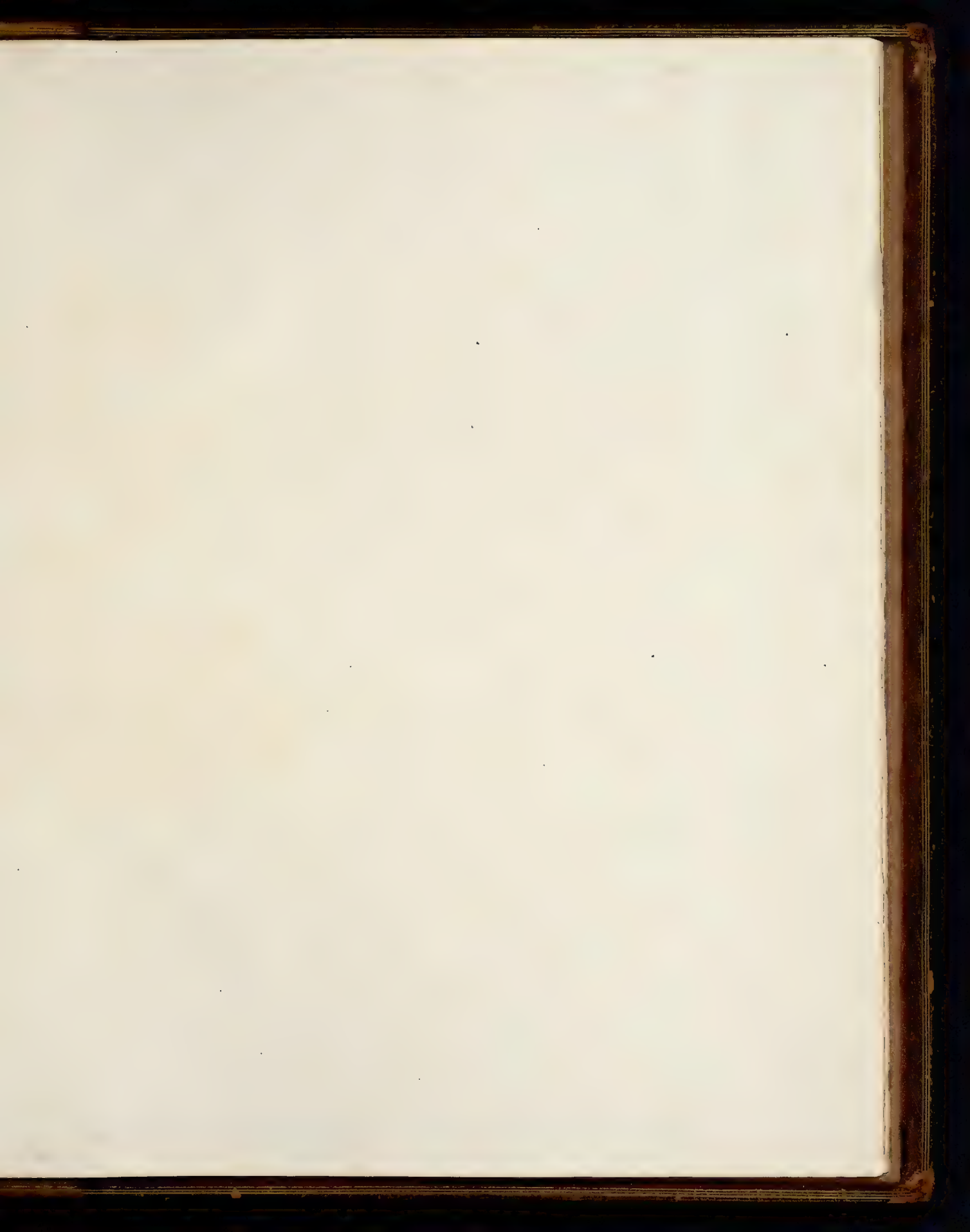
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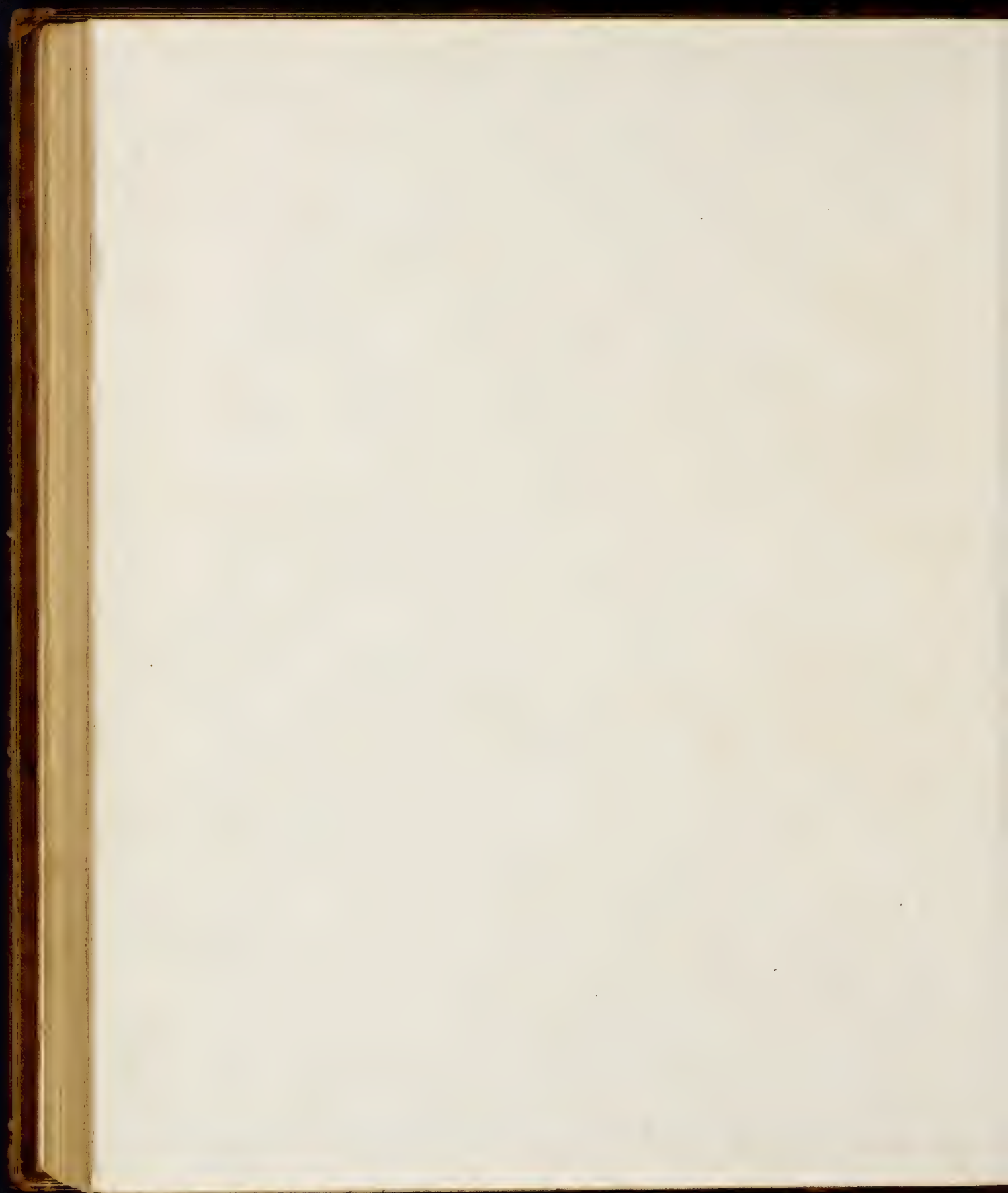
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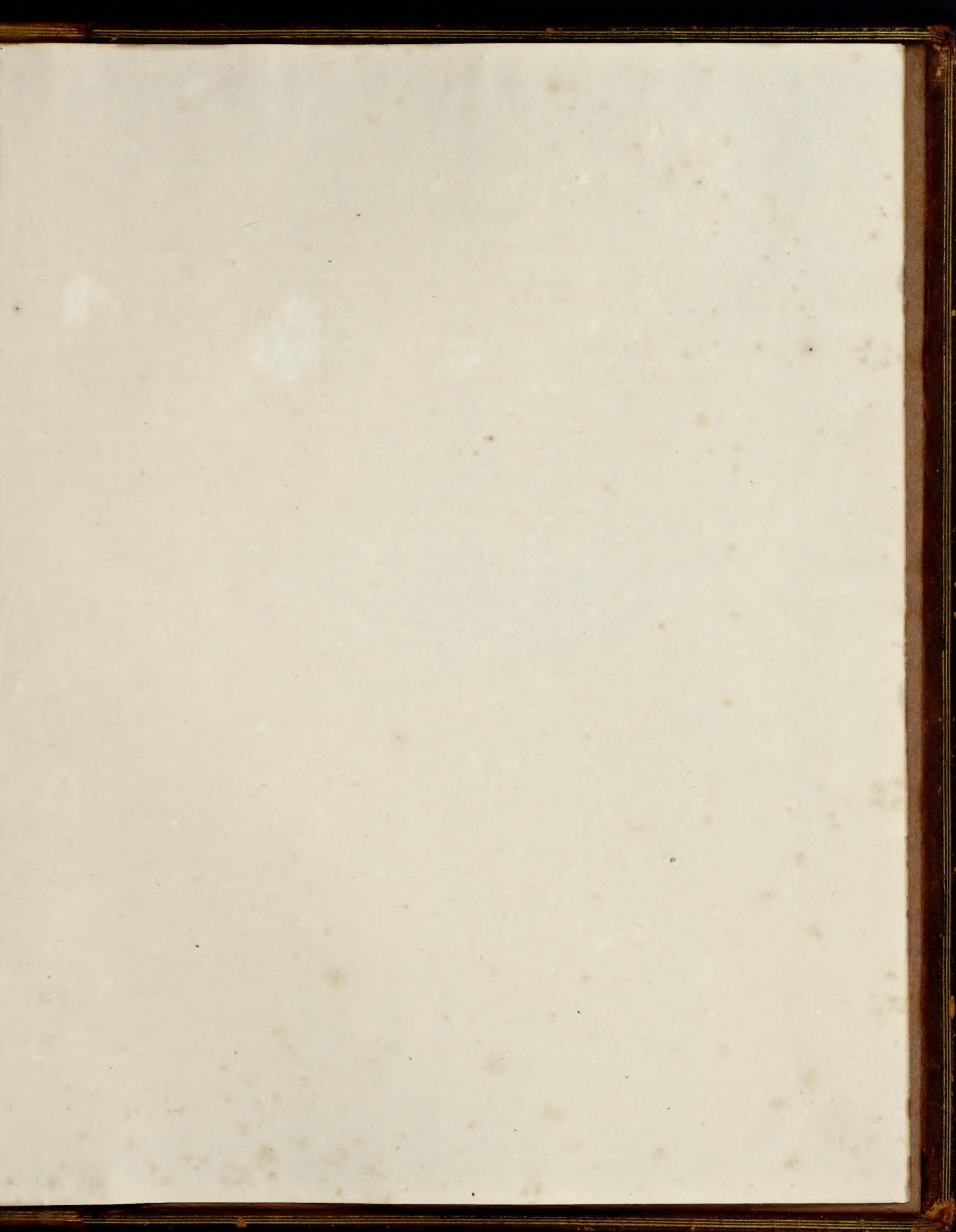
Vol. I. Page 241, line 18, for *x*, read *fix*.

The English Translator's Preface and the Advertisement, are to follow the Title in Vol. I.











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